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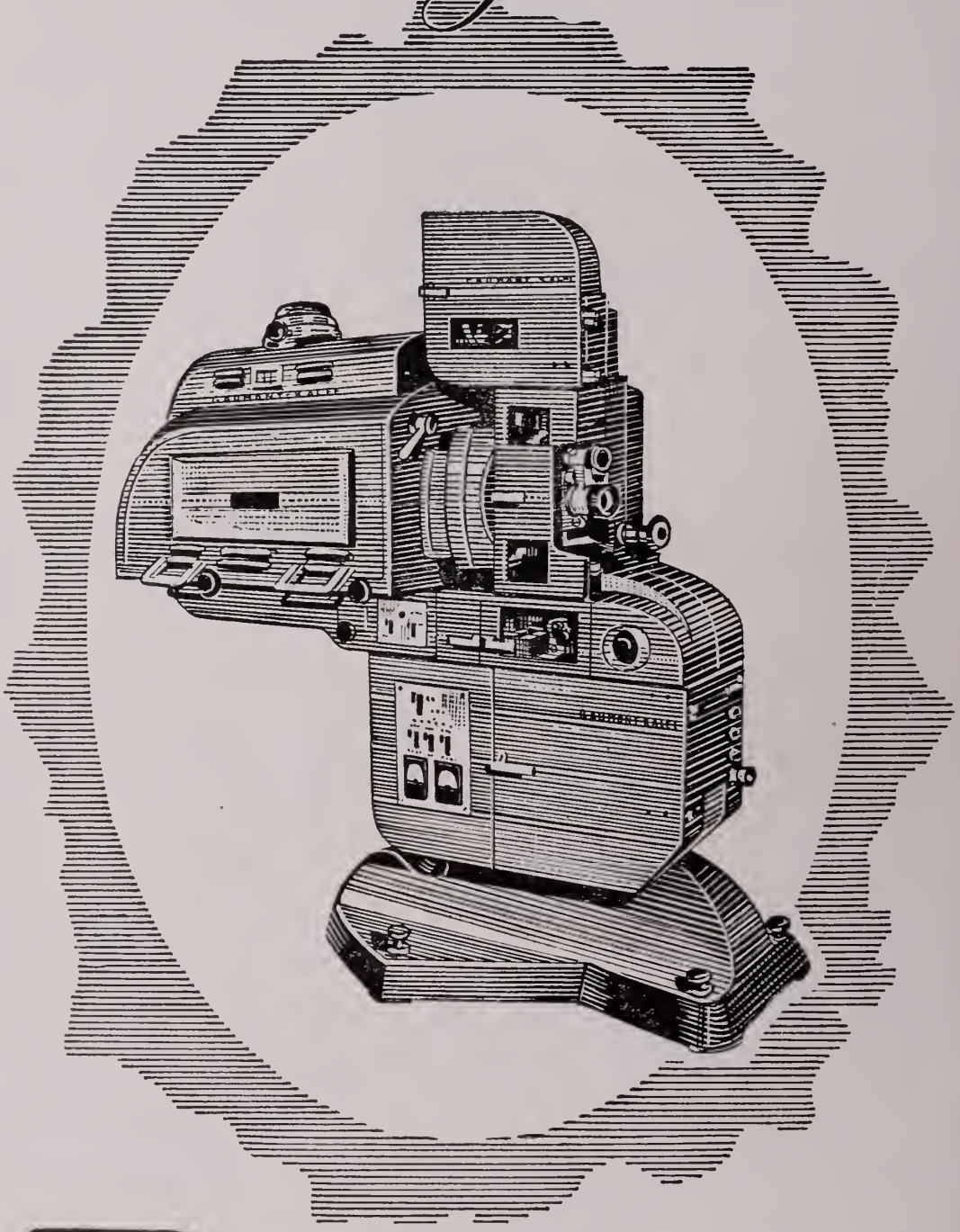

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Diwali "Greetings"

I had a bad Diwali because Minister Morarji Desai ned "Jugnu", a picture that slandered our college in perhaps the most vile manner ever shown on the an screen.

Producers, distributors and exhibitors heaped a mil- Diwali abuses on me. Some of them roped in my forgotten ancestors of whom I have personally lost k. But the producers evidently know them well and dug up my family tree, root and branch, and prov- onclusively, to their own satisfaction, the various es that have contributed to my precarious career as itic and incidentally have made me the worst single ıy they have had ever since Dada Phalke presented schchandra as the first righteous king on the screen.

The only consolation I have had during this avalan- of venomous abuse has been the thought that Home ster Morarji Desai also shared with me quite a good of this strange shower of Diwali greetings invented ur film people.

For all the garlands and glamour which Minister urji Desai otherwise gets in his all-powerful status ıe Home Minister to the Government of Bombay, he ably, doesn't mind swallowing a few abuses from producers seeing that some Parsi journalists have dy developed in him a resistance to a weekly diet of type.

But to a critic like me, who gets neither glamour garlands, this year's Diwali provided rather a sad rience considering that the very people whom I have d for twenty-five years and with whom I have grown infancy to an adult status, should still seek to mis- rstand me, blinded by their temper over a righteous ıken in the interests of our people.

It is true that I was responsible for drawing the at- ın of the Home Minister to the filthy contents of nu". But then what am I critic for if not to do my in an honest and straightforward manner?

I knew, as the producers are now shouting them- s hoarse about it, that "Jugnu" had been passed by ıe members of the Bombay Board of Film Censors at they usually call the "Full Board"—and yet after seeing the picture I felt that the Board had grievously erred in allowing the picture to run without removing several scandalous scenes of college life. It was probably an error of judgment. After all, the members of the Censor Board are not supposed to be professional critics trained in the art of evaluating pictures.

Realizing that the Board had erred in its decision about "Jugnu", I requested the Home Minister to see the picture and verify my criticism of the picture, which I had sent him in advance.

The Home Minister saw the picture on the 26th of October and banned it on the 29th. "Jugnu", which

That sly look is for the producers, it seems. The Hon. Mr. Morarji Desai, Home Minister to the Government of Bombay, takes a very live interest in our motion pictures these days.

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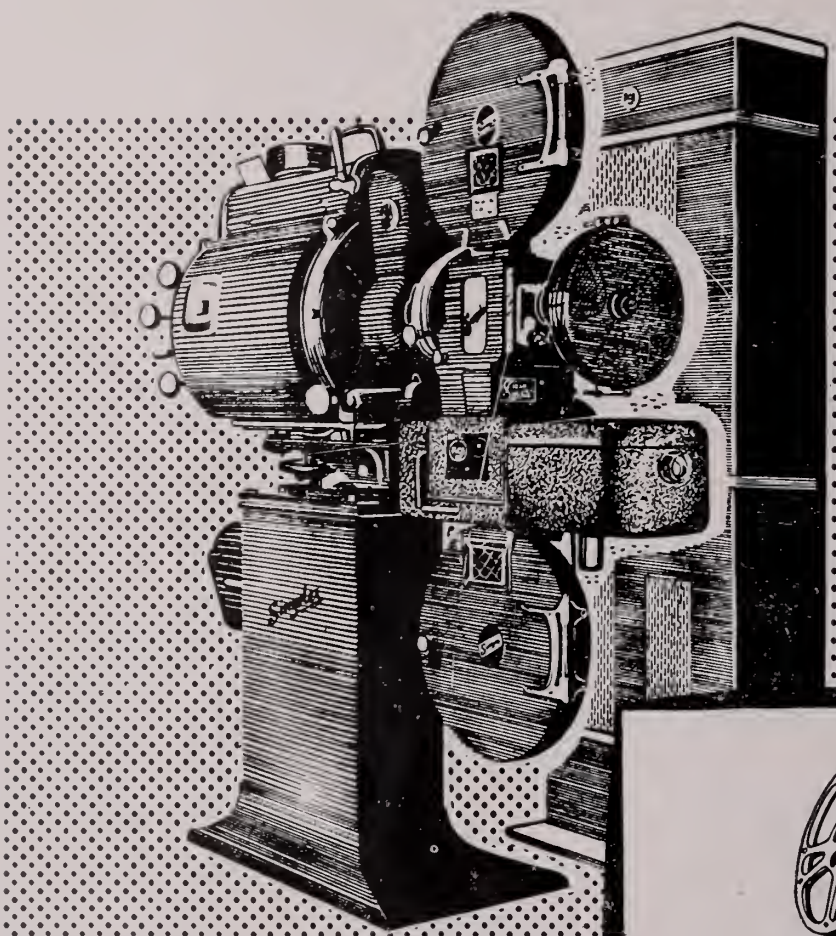

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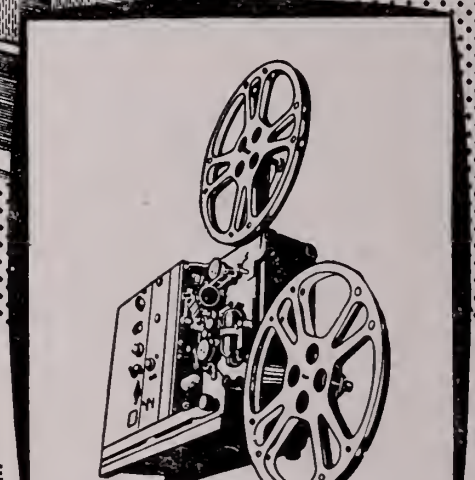

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s drawing huge crowds at the Capitol, had to be with-wn immediately right in the midst of its triumphant .

This firm action of the Home Minister has created onsternation among the film producers who, unable appreciate anything righteous, have let loose a flood filthy abuse as proof of their ill-conceived temper. It he temper of the rich against a minister who is honest straightforward and against a critic who is blunt struggling.

But whatever the film producers may think about nister Morarji's firm action, the people of our pro-e have good reason to congratulate themselves on ing a minister who is not ashamed to admit the mis-e of his own Censor Board and who has the admir-e courage to correct the mistake no sooner he realizes necessity and righteousness of doing so.

In my opinion, "Jugnu" was rightly stopped. It uld have been wrong to have let it run even a day ger. The filth can now be removed and the picture always be re-censored.

But the producers have not liked this action. They it drastic, ill-conceived, arbitrary, ruinous and even spired". They label censorship as an interference with r industry. They call the minister ultra-moral and seek a license for their own immorality. They sub-ze the press to distort Minister Morarji's name and him "Moralji". I like this distortion, however. It cribes the man correctly. Morarji is moral whether ducers like it or not and however much the Parsi ers mock at him for being so. Being moral has not ome a crime yet.

There is no sense in this tirade of abuse and pro-anda against our popular and honest minister. What nister Morarji is doing is his duty towards the people put him in his post. The film is a very powerful lium of instruction and propaganda apart from enter-ment. It can mould or mar human lives. It can e us good citizens or bad criminals. It can do a ld of good if properly harnessed. It is a dangerous rument in the hands of evil and uneducated men. l most of our producers form, let this be admitted e at least, the most uncouth and illiterate crowd that lived on this earth.

A conscientious man like Minister Morarji cannot these dangerous people run amok and permit them nfluence and poison the lives of millions under his . He knows fully well the danger of a bad film. a part of his duty towards our people.

Our film product can be controlled only through Censor Board and the essential function of the Cen-Board is to save our people from any potential harm h bad films may cause.

The Censor Board is not a trade organization to and sieve the dirty product of the film producers. The Censor Board cannot accept the producers' patent argument that cuts should be made in films keeping an eye on the continuity of a picture. The story continuity is the funeral of the producer and not a responsibility of the Censor Board. There cannot be an element of commercialism in censorship. Censorship is purely for the protection of our people. It cannot stoop to commercial considerations and take cognizance of the trade interests of the producer. If it does so, it ceases to be fair, just and national censorship.

During the ban on "Jugnu", producers shouted a lot about the losses of one Suganchand who has purchased the exploitation rights of this picture for Bombay and Central Provinces. National censorship cannot be enforced to suit the commercial interests of Suganchands and Kapurchands. These "Chands" have no business to buy dirty pictures and if they insist on making money on filth, they may as well take the risk of losing some money. There are no profits without losses. In fact, life itself is one long risk. Millions who walk on the roads always face the danger of being run over by a motor car. If the poor risk their lives every day in pursuit of their bread, the investments of the rich cannot be protected by the State by the misuse of censorship.

Minister Morarji has set a Production Code which was unanimously approved by all the producers. The Code describes the minimum expectations of the State from our film producers. A million different pictures can be safely produced within the limitations of the Production Code. It is not necessary for any producer to resort to any filth or anti-social aspects of life to make a picture popular. For one picture that was banned by Minister Morarji ("Jugnu") two hundred others are running in the country. The State is not interfering with them. How does censorship then become an "interference" as the producers maintain in their shouting?

Apart from what these producers say, the "Jugnu" incident should bring home the fact to our conscientious Home Minister that members of the Censor Board must be taught to look at a picture from specific angles for its correct evaluation as a social commodity for universal consumption. Censoring pictures is a very responsible social work and as such it cannot be handled lightly. The free and gay spirit with which members of the Censor Board have so far seen our pictures is obviously not the right approach to censor pictures.

And above all both the producers and the censors must remember that there cannot be a finality about censoring. Even after a hundred members of a censor board have seen a picture, the picture can still be reviewed and banned if necessary, if it contains, if not glaring, even subtle anti-social aspects which, in the opinion of the government, are likely to be harmful to the people in general.

In the end I hope that our film producers, instead of decrying the government and abusing me, will abjure their old methods of production and seriously undertake to produce pictures which will not only entertain our millions but will also contribute to build up a healthy national life for a free people. That way lies the prosperity of our pictures and our people.

Baburao Patel.

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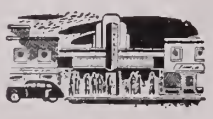

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	Low Intensity Cored Negative	7mm x 8" (203mm)		
	Low Intensity Cored Positive	12mm x 8" (203mm)	32	55
	Low Intensity Cored Negative	8mm x 8" (203mm)		
A.C. High Intensity	A.C. High Intensity Cored (Both Holders)	7mm x 12" or 14" (305 or 355mm)	66	22
	A.C. High Intensity Cored (Both Holders)	8mm x 12" or 14" (305 or 355mm)	80	25
High Intensity D.C. Reflector Type	"Suprex" Cored Positive	7mm x 12" or 14" (305 or 355mm)	50	37
	"Orotip" C Cored Negative	6mm x 9" (228mm)		
	"Suprex" Cored Positive	8mm x 12" or 14" (305 or 355mm)	70	40
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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

TTER CENSORS REQUIRED

The recent ban on "Jugnu" by the Home Minister iself raises a grave question whether the Bombay ird of Film Censors has members competent enough ensor pictures.

"Jugnu" had gone through the entire mill of cening and was finally certified by the full Board. In mal circumstances this should have removed all that objectionable in the picture. But "Jugnu", which tained vulgarity obvious even to the blind, seems to e completely baffled the dozen and odd educated nbers of the Censor Board.

There can be only two explanations to this strange dent: that the censors either handled their duty too ntly to be consistent with their great responsibility or t they are utterly incompetent to judge motion pics from the all-too-important view point of public rals.

The Censor Board is composed of prominent citis—both men and women—who do honorary work, ally in the mornings. It is likely that some of these ple, though anxious to retain the status of public sors. find the free morning work rather inconvenient irksome. Quite a few of them, we are informed, ve at the theatres with visible annoyance at being gged out early in the morning and view pictures with er and prejudice. This is, of course. quite natural certainly not fair to the producer who has sunk seve- lakhs in making a picture.

It is the free and honorary work that is creating all annoyance and incompetency. If censors were paid. Rs. 30/- each per picture or per sitting of three hours. the directors of a commercial firm. not only would present members put more heart and study in their k but the Government would also be able to get real- ompetent members for the Board of Censors.

This extra expenditure may be charged to the proer whose picture contains the controversial contents necessitate its being examined either by a sub-comee or by the full Board.

The present censorship fees of Rs. 5/- per reel are culously low for the government to maintain a really petent staff of examiners. Producers who spend as h as four lakhs of rupees on a picture and often collin return as much as fifteen to twenty lakhs of ees, can well afford to pay a sum of Rs. 1,000/- per ure for censoring. As censorship is a vital aspect of motion picture making, there should be no objection substantial censorship fee if the government guaranin return sensible and satisfactory censorship.

We doubt whether the Board has got really competexaminers at present. Let us take the case of Mr. etji, who is today the senior-most examiner. We wish to know how much of Hindi, Hindustani or Urdu idiomatic language does this gentleman know to be able to judge the obvious or subtle meaning either of the dialogue or of the songs of our motion pictures?

We are prepared to give Mr. Cursetji a public test to give him an opportunity to prove his efficiency in this primary qualification for censoring pictures. Without a sound knowledge of the language of the film, how can any one ever sit in judgment over a picture? This is a matter of simple commonsense over which the Home Minister should ponder if he wishes to expect a bit of his own sincerity and efficiency from his Censor Board.

Apart from the primary qualification of knowing the language well, there are a thousand other social aspects of a film in which an official examiner must be an adept.

We are sure that given a severe test, not only Mr. Cursetji but most of the members of the present Board

Nargis features in another artistic picture, "Barsaat", produced by Raj Kapoor.

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ll fail to convince us of their competency to do their esent job.

Censoring films is not at all an easy job. A college ofessor who has lost his eyesight to his books and cked up cobwebs from college walls for thirty years ay be considered a brilliant educationist in his field but at does not necessarily qualify him to become a comtent censor. Motion pictures require men of wide exrience, intelligence, imagination, vision and travel to able to judge pictures efficiently.

Censoring motion pictures is like holding the world one eye and the picture in the other and weighing th accurately in the balance of current social values.

How many of our present censors can do this is a estion which our conscientious Home Minister should swer.

NSORSHIP IN AUSTRALIA

Australia, the white man's paradise sandwiched beeen the Indian and the Pacific Oceans, also seems to ve become suddenly conscious of the harm that moon pictures do, particularly to the young, impressionle minds.

The Australian Government have recently passed w Federal-sponsored censorship laws which describe c and horror films as unsuitable for children. Under ese laws censorship has been classified under three difent certificates: "G"—General Exhibition; "A"—Not itable for children and "H"—Horror Film. Snitable ly for adults.

The law insists that the type of certificate a film tains shall be widely advertised in all newspaper and ier advertisements in big enough and clear enough type every one to see. The exhibitors are moreover reired to show on the screen, before each programme d during the interval, a slide showing the type of censship classification under which a particular film is own. All forms of advertising, including trailers and en radio broadcasts, must carry the censorship classifiion.

This type of censorship classification, however, does t apply to newsreels, science, travel or educational ns which are censored for "G"—general exhibition.

Under Federal censorship regulations no film will be passed for public exhibition if it is:

1. Blasphemous, indecent or obscene.
2. Likely to be injurious to morality, or to encourage or incite crime.
3. Likely to be offensive to the people of any friendly nation.
4. Likely to be offensive to the people of the British Commonwealth.
5. Depicts any matter the exhibition of which is undesirable in the public interest.

These sweeping powers are, however, used with discretion. Last year Australia imported 342 feature films —293 from America, 36 from the United Kingdom and 13 from other countries. Of the total, 303 were passed without any eliminations, 35 were passed with certain excisions and four were refused censorship classification. Out of these four, three were passed later on after reconstruction, while one was completely banned. Out of 342 feature films, 152 films were classified as suitable for general exhibition (G) and 190 were declared suitable for adults (H).

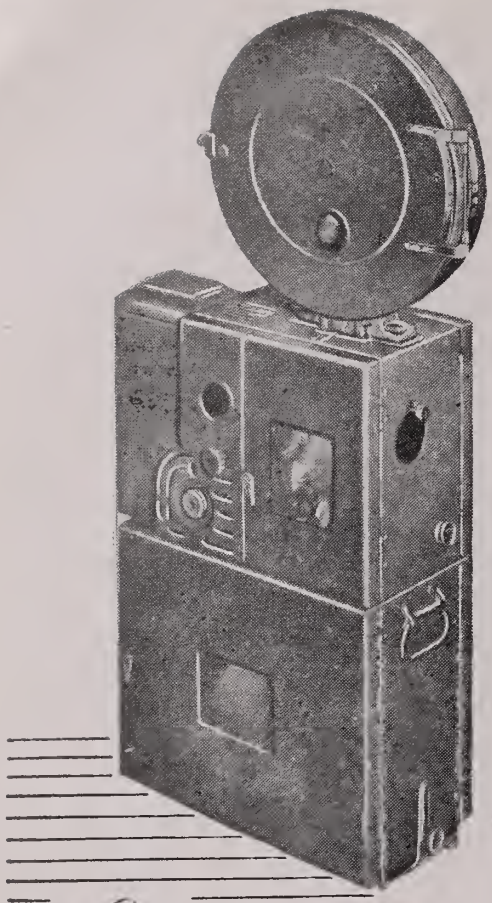
Chief Federal Censor J. O. Alexander has always taken a firm stand against horror films and very recently he announced his intention to ban all horror films from Australia.

Our own censoring authorities have something to learn from the Australian censors—particularly that part of the Australian legislation which makes it obligatory for the producers and the exhibitors to mention in bold and clear manner in all advertisements the type of certificate a film has obtained from the official censors. This type of publicity is most essential for the guidance of parents as well as other filmgoers to avoid unnecessary trouble at the theatre gates.

SLANDERING INDIANS OVERSEAS

Friend H. A. Rahman writes from Rangoon that the film, "Matlabi", which has been banned in India as unsuitable for public exhibition, is being shown at the Ritz in Rangoon with great success.

According to Rahman the highlights of the picture



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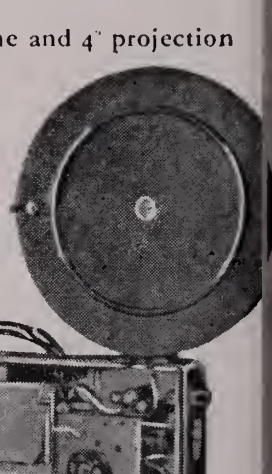

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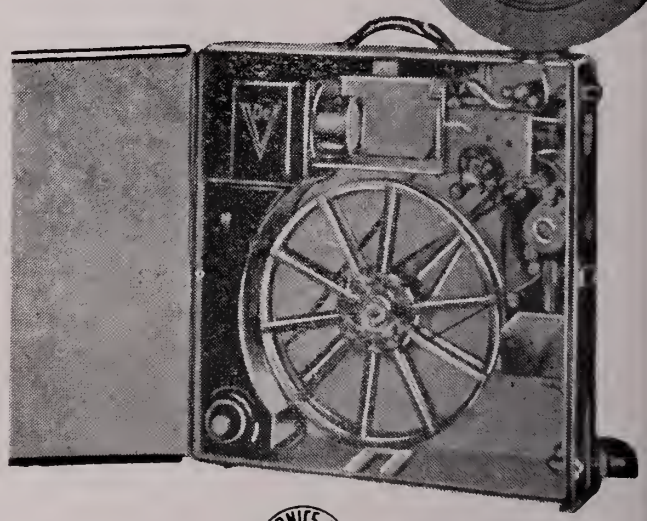

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the crude sexy dances, the drinking bouts, the jump- waltz by Bhagwan and the lewd gestures and obscene igs by the vamp.

It is reported that 80% of the audience that sees h pictures in Rangoon is Indian.

Friend Rahman therefore asks a question: "If an lian picture is prohibited as unsuitable for exhibition India, is it suitable for exhibition to Indians abroad?"

The answer is "No". Pictures are examined by the isors from the viewpoint of public morals and Mr. agwan, the proprietor of Jagriti Pictures, has commit- a crime against the State by sending out to another intry a picture that was banned in India as unsuitable ause of its filth and anti-social contents.

Apart from the fact that Indians in other countries poisoned by such filthy pictures, our government st stand up and take notice of the harm such pictures to our national prestige among the foreigners.

If any Indian pictures are to go to foreign countries y such pictures should be permitted to be sent as will hold the noble traditions of our country. The censor- p of such pictures should be, in fact, more strict and nprehensive. It is time that we introduce a special ort permit of censorship for Indian films which are ght to be sent overseas.

Just at present Indian pictures are sent to Africa, a, South America, Burma, Ceylon, Pakistan, Mauri- and to quite a few other places and from the fact t "Matlabi" is actually found running in Rangoon.

ta Rao, a newcomer, makes her debut in "Kamal" a social story of Hind Kamal Pictures.

despite a ban on it in India, it seems that Indian pictures are allowed to go out of the country by the customs authorities without even caring to find out whether such pictures have been passed by the censors or not.

This is indeed a sad state of affairs in our administration. It is high time that the government frame some specific rules regarding the export of films overseas otherwise all dirty pictures containing a vulgar caricature of Indian life will be shown to audiences overseas and foreigners will get entirely wrong impressions about our people and our country.

No picture should be allowed to be shipped overseas unless a censors' certificate for export has been obtained. This is the least that our government can do immediately.

In the meantime, the different provincial governments should arm themselves with powers to forfeit the negative, all positive prints and publicity of a picture that has been finally banned.

In the case of "Matlabi", the Government of Bombay should compel Jagriti Pictures to recall the picture, with all its copies, with an ultimatum, if necessary, that no future pictures of Jagriti or of Bhagwan would be censored by the Government.

This man has clearly committed a breach of faith with our people and government and he must be taught a lesson if we are to guard our national heritage in an efficient manner.

SCANDALOUS THEATRE RACKET

"Freedom", the word that has inspired poets through ages to sing a million songs of patriotism, chivalry, bravery and other national virtues, has been completely misunderstood in the Indian film industry. Film people have turned freedom into a license to introduce new anti-social rackets for making more blackmarket profits.

The theatre owners are perhaps the greatest criminals in this respect and it is a pity that they are getting away with it owing to the conspiracy of circumstances. Since the government have stopped the construction of new theatres, the old theatre owners have increased their weekly blackmail rate from Rs. 8,000/- to Rs. 10,000/-. This weekly minimum rental has to be paid nowadays in the following manner: Rs. 6,000/- as black money payable in cash and Rs. 4,000/- as 'white' money payable as the customary rental. Previously the weekly payment used to be a fifty-fifty affair.

This theatre racket has become perhaps the most scandalous blackmail of our times. It is shaking the very stability of our film industry and the producers seem to be completely helpless about it As most of the theatres are in the hands of blackmarketing millionaires, whose greed seems to be endless, there doesn't seem to be the least chance of matters improving, placed as we are today with more pictures on hand and a small number of theatres to show them.

We have had long discussions about this racket with prominent government officials and they are willing to take legal action under the ordinary law under which people taking "pugree" for housing accommodation are punished, provided some producers come forward to report such intended blackmarket deals.

The Government, are, moreover, prepared to give

full protection to anyone helping them to arrest such blackmarketeers while in the commitment of such criminal acts. A couple of such arrests with heavy jail sentences will teach a good lesson to the blackmarketeers. But the government, who are quite willing to help honest and law-abiding producers, cannot check this racket without the active help of the producers.

As it takes two to commit this offence, it is obvious that one party must help the officers of law if the crime is to be checked with the help of the government. So long as producers pay the theatre owners quietly all the blackmarket money they demand, evidently to meet their immediate need, there is not the least chance of these racketeers being arrested and punished by law.

It is a well-known fact that almost every theatre is these days making well over Rs. 2,00,000|- (two lakhs) every year in blackmarket profits alone. Almost everyone knows this except, perhaps, the income-tax authorities who seem to lack imagination. These profits are disbursed either by purchasing gold and diamonds or by opening new bank accounts in the names of nephews and nieces. Another way of disposing off this money is to dump it in safe-deposit vaults and forget it. It is not such a difficult job for income-tax authorities to trace all this money if they only mean to do so. And when they do so, the racketeering theatre-owners will get their first shock.

In any case as the producers cannot help themselves, at least in the interests of public revenue, the state must look into this racket seriously.

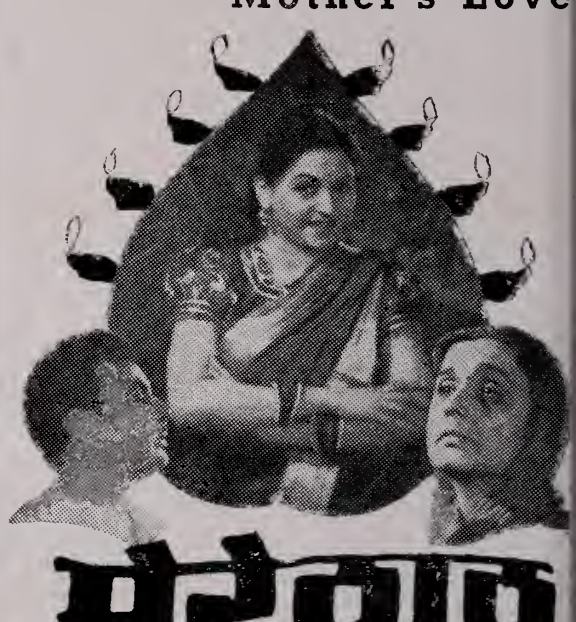
COMPLAINT AGAINST KODAK !

With reference to our exposure of the sad state of affairs prevalent in the sale and distribution of raw films in the country, Editor Patel has received the following letter from Roopkala Niketan a producing company of Calcutta:

> "We have read with great interest the leading article of the September number of your journal, entitled "New Celluloid Birlas and Dalmias" and strangely enough we have found it almost a cent per cent correct representation of how things are happening in Bengal with regard to the distribution of raw film materials to independent producers. And not only that, after having gone through your article, we are led to believe that the history of Bombay is repeating itself in Calcutta with amazing similarity, so far as the behaviour of Kodak's officers towards independent producers is concerned.
>
> "Our own case, which is just one of numerous other ones, is a glaring example of how "guilty of rank impoliteness and Hitlerian behaviour" as you so aptly put it, the Kodak officer can be.
>
> "We entered into contract with M|s. Kali Film Studios in the middle of May for the production of a full length documentary picture entitled "BAPU NE KAHA THA". Immediately after our contract was signed, the studio manager sent a letter to M|s. Kodak Ltd., for a grant of quota of raw materials. The reply received from the latter, as usually it is given to new independent producers, was that the stock position did not permit any such quota to be given to us.

No Greater Love Than That Of A Mother

Here is a Sublime Thrilling Story o Mother's Love



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"Hardly was this letter received by the studio office, when it was brought to our knowledge that some producers who had entered the industry later than us had been granted quota of raw materials by the Kodak. We were naturally deeply shocked and called upon their office and the treatment that was accorded to us was an experience of our life.

"We were not only told unceremoniously that no raw material could be given to us in near future. but we were also chastised for having signed our contract in Kali Films, instead of a certain other studio, where we were told, there never was any scarcity of raw films. And in the end we were summarily disposed with the vague promise that our case would be considered in due time.

"When that "due time" will come, nobody knows. But we are sure it will come sooner than the Kodak people suppose it to, and we are glad that when that "due time" comes not only for us. but for all other new independent producers. we shall consider you to be one of those who raised their voices at the proper time for the advent of that day."

This letter provides very sad reading, indeed. The odak (India) Ltd. is the one firm that stood by us uring the war years of terrific shortage in raw films. omehow we have always identified the progress of our lm industry with the willing co-operation of the Kodak anagement.

The present state of affairs is therefore a greater rock to us than to many others. We, however, hope at the Kodak, the firm with its enviable international putation, will accept all our comments in good spirit d reorganize its sales policy in such a manner as to be lpful to our indigenous film industry.

The Kodak people are in this country for business d they can certainly do more business with politeness an otherwise.

OU'LL HARDLY BELIEVE—

That another good Muslim, Shiraz Ali Hakim, is anted in Pakistan by declaring him an insolvent in dia. In the Garden of Allah all are solvents and equal the eyes of Allah except of course the Hindus.

That since peace of mind is all that a man prays r, Shiraz Ali Hakim will have plenty of it in the largest lamic state in the world. Inshallah!

That Pradeep, the man who once wrote songs for hers, seems to have forgotten the art when it came to s own picture, in spite of the rather rude reminder his ancier recently gave him between Malad and Goregaon. obably the name of the picture, "Girls' School", sound- too childish for the romantic writer.

That Suganchand Tapadia, an Akola Congressman th a jail certificate, could not believe that the Congress nisters were in power seeing that his "Jugnu" was nned by the Government so unceremoniously.

That Suganchand, the white-capped Congressman. esn't seem to mind how he makes money seeing that wants to pick it from "Jugnu", a filthy slander on r college life. Doesn't the white dress stand for white eds any more?

That since the ban on "Jugnu", Baburao Patel has had a bad relapse of his old illness. And people say curses don't affect. They have not heard what the producers spit out.

That strange as it may seem, Editor Patel accompanied Sardar Chandulal Shah, the IMPPA president, on a two-men deputation to Home Minister Morarji Desai to clarify censorship problems. The Minister was, however, the most surprised man of the day to see Chandulal and Baburao Patel together. He didn't know that Chandulal and Baburao are old chums.

That what surprised Minister Morarji, angered the members of the IMPPA who held a rowdy meeting on the 15th November presumably to pass a vote of censure against their own president, Chandulal Shah, for his unholy crime of going with Baburao Patel to the Home Minister.

That this meeting of censure was turned into a meeting of renewed confidence in the President by the shrewd and intelligent Chandulal Shah who thus proved our old suspicion that there are a number of fools in the IMPPA making a mess of our film industry.

That those who had come to scoff at Chandulal Shah remained to praise him even after Chandulal had roundly and squarely abused quite a few for back-biting and sneaking. All this proves how one intellectual man can dissolve the backbone of quite a large number of fools.

Shashikala makes a good impression in "Girls' School", a social story of Lokmanya Productions, directed by Amiya Chakravarty.

IT'S PURE DELIGHT

TO WATCH THE SWEET KIDS PLAY
THE ROMANCE OF THE GODS!

Shri Vijay Pictures' lavish picturisation of a charming canto of the world's first epic -

★ ANANT MARATHE ★ BABY SHAKUNTALA

Seeta Swayamvar

a star-studded cast headed by ★DURGA KHOTE ★ with VASANT THENGDI, BALAKRAM, BABY BHATE and the PRABHAT LEGIDN!

Directed by A. R. SHAIKH ★

IN HINDI & MARATHI *Original Story, Dialogues & Songs :* G. D. MADGULKAR

PLAYING TO PLEASED CROWDS IN BOMBAY AT CENTRAL, PRABHAT AT POONA-AND SOON OVER ALL CIRCUITS!

★ A PRABHAT RELEASE THROUGH FAMOUS PICTURES

★

WHAT? A PLACE TO LIVE IN?

CERTAINLY, FOLKS— STEP THIS WAY— HERE YOU WILL GET ALL THE KNOW-HOW

★ ALL INDIA PICTURES' HILARIOUS COMEDY

PUGREE

Directed by ANANT THAKUR. *Music :* GH. MOHAMAI
Photography PANDURANG NAIK. *Produced by* P. N. ARDR
WITH AN ALL STAR CAST!

★

READY & AWAITING RELEASE!

★

★ Kamini Kaushal & ★ Shashikala ★ Wasti ★ Dixit ★ Gope

A Famous Release *with* Amar, Protima Devi, Kiran, Ram Awtar, Chopra, Rane & Others

eta Nizami makes a pleasant reappearance in "Karwat" a social story of Shree Gopal Pictures.

That Chandulal proposes to charge Rs. 1000/- per ur in future if he is called upon to waste his brain, ie and energy on fools in this manner. It is a wise cision to store up energy at his age.

That Chhotu Desai tried to shout at Chandulal and andulal had to shout him down and all this shouting rt the constitutional soul of (Rai Bahadur) Chuni Lall o is used to club manners. Chuni Lall wondered why re was such a storm over Baburao Patel who is "quite ecent fellow".

That "gentle" Jamsu kept his conscience and charac- intact by pursuing the vote of censure till the bitter l. That way Jamsu is a reliable man. Note his con- ency in producing the same type of pictures from year year.

That the great V. Shantaram, brother of V. Kashi- h brother of V. Avadhoot, did not attend the meeting pite of Chandulal's special invitation over the phone l his clever explanation of keeping "diplomatic" com- ny with Baburao Patel. V. Shantaram is now a censor he cannot mix with those censored.

That by his "diplomatic" absence V. Shantaram put other producers in their place and widened the gulf ween him and the others. Now these little "Bambies" producers can never catch up with the great V. Shan- m, brother of V. Kashinath brother of V. Avadhoot.

That Chandulal described some producers as un- teful dogs who bark behind his back. In doing so he, however, insulted the entire dog world which is known for its loyalty.

That of all the things one cannot insult the dog by identifying that loyal animal with a film producer. Chandulal ought to have called them monkeys with lighted tails. Jai Hanuman !

That producers admired Chandulal's talent in showering abuse and epithets in English and quite a few of them took down the "words" to use them on their own directors. Why not ask Taimur for the old stock? The Ranjit collection must be marvellous.

That after the stormy meeting, eight producers phoned up Baburao Patel in the night and told him the abuses they had showered on him for "diplomatic" reasons. Baburao understands, of course.

That of all people author Dewan Sharar himself is wondering how his picture "Bhool" was at all certified by the censors, seeing that he had made a mother out of a virgin. He should read the list of names of the members of the Censor Board.

That V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, has given a "clear warning" to our leaders and asked them to appoint a minister for films to control box-office hits like "Sindhoor", "Shehnai", "Dard", "Jai Hanuman" etc., and perpetuate pictures like "Andhonki Duniya", "Banwasi" and "Bhool".

That in "his" article, bearing of course his name, V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, says that all present day films, except of course his own, are "cheap, sexy love stories which teach people to love others' wives and commit suicides". And Minister Morarji allows such films when one of his own pet censors condemns them. As tax-payers we must fine Morarji, at least four annas, for dereliction of duty.

That V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, doesn't say anything about taking virgins behind a bush and making them pregnant in motion pictures as shown in his own "Bhool". That, of course, is realism and not "an extremely repulsive and hideous thing of life" which V. Shantaram says must be avoided in films.

That V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, condemns magnification of parts of the body as distortion of reality and yet the behinds of Shanta Rin and other maids were brought into magnificent focus in "Shakuntala". How come?

That according to V. Shantaram, brother of V. Kashinath brother of V. Avadhoot, "those who talk of free trade are just interested in money; they are apparently not worried about the demoralising and degrading influence of the Indian film on the mind of the people". V. Shantaram of course is not interested in money, having made 30 lakhs in "Shakuntala", and stories of virgin motherhood do not degrade and demoralise people.

That Chuni Lall has finally approved of Delhi as the right capital for India seeing that "my picture Shaheed" had a better run there than in Bombay. Pandit Jawaharlal Nehru may now proceed with the further development of Delhi.

That Chuni Lall had a bad rebuff when he went to the Khadi Bhandar to buy a Gandhi cap for "in case" occasions. They asked him for yarn in exchange for the

KULDIP SEHGAL

Presents

MANORAMA , WASTI

RANDHIR

SOPHIA *and* CUCKOO

in

Chunaria

चुनरिया

Story – M.R. BHAKHRI ; *Music* – HANSRAJ BAHAL

Direction – RAVINDRA DAVE

LACHHI

(PUNJABI)

Starring

WASTI , MANORAMA

MAJNU

SOPHIA , BAIJ SHARMA

& OM (CHAMAN FAME)

Produced by L.R. BHAKHRI

Music – HANSRAJ BAHAL

SURAIYA

in

Naach

नाच

with WASTI , MANORAMA

RANDHIR , SOPHIA

BAIJ SHARMA & CUCKOO

Direction – RAVINDRA DAVE

Story – M.R. BHAKHRI

K. KUMAR

FOTO *flash*

KULDIP PICTURES LTD.,

SARITA VILLA, ANDHERI, BOMBAY.

ıp and Chuni Lall turned round and said, "I don't give arns. My picture Shaheed has beaten all records at elhi. You know His Excellency the Governor-General of ndia saw it etc., etc." He didn't, however. mention that ajaji asked for water after the show.

That since the ban on "Jugnu" all the 'Chands', alls' and 'Bhais' of our film industry have been holding secret meetings with the result that Minister Morarji esai had to double his escort. It is. however. an unnecssary precaution as our film people 'kill' with words -and what words!

That Director Kedar Sharma is now playing the ero opposite Gita Bali ("Kamu" of "Sohag Raat") in is new picture "Neki Aur Badi". It is a dress rehearsal. oming events cast their shadows before.

That Sardar Chandulal Shah has these days become devotee of the monkey-god Hanuman. Even Taimur, the it Parsi boy, shouts these days "Jai Hanuman" whener Chandulal enters the studio. That is giving Chandul a tail.

That Manu Subedar's "Liberty" cinema still remains symbol of the liberties he is getting from our democrac government. No one asks him where he got all the eel and cement to build his palatial theatre. Evidently, ır ministers are scared of Manu's magic at New Delhi.

That the producers appointed long-nosed Keki Modi their representative on the Censor Board to counter- t Shantaram's activities and now Keki has left the procers in the lurch by flying off to America. Too bad!

That Indians have no money to buy dollars from the ard currency areas but Keki Modi. of course, has enough oney to do so. They say he is worth a little over two ores. Add to this another two crores of Sohrab Modi ıd his "Mera Munna" and you have a neat total of five ores in the Modi family alone. That's some money. Oh oy! Oh boy!

That Dilip Kumar (Yusuf Khan, in private life) elieves in even love being Islamic. We wonder what his eroine Kamini Kaushal thinks of it?

That people from Lalbaug, Parel and Matunga know ese days that some picture is being made at the Shri ound Studios, the way the world around them is conantly in a tremor. It is Director Nanda at his "Singhar". nocking the hell out of those poor artistes—and without hisky too.

That to avoid bloodshed in a non-violent studio the o brothers, Rajnikant and Chandrakant. are themlves keeping Nanda all-time company and Nanda louts that they are co-operating. As if they are!

That the Socialist leader. Jayaprakash Narayan. is owly infiltering into film studios these days and will on organize film labour and present an ultimatum to e producers. The picture that he recently set rolling at e M. & T. Studios is called "Aahuti".

That the Governor of Bombay and his gracious lady w "The Man Eater of Kumaon" and have now gone search of the village in India where boys dress like tbn. What about calling the Governor for "my picture ıaheed"?

That Director R. S. Chowdhary goes to bed early these days and gets strange political dreams which wake up others in the dead of the night. Some dreamy politics those! We suggest cutting off that last glass of adulterated soda before retiring.

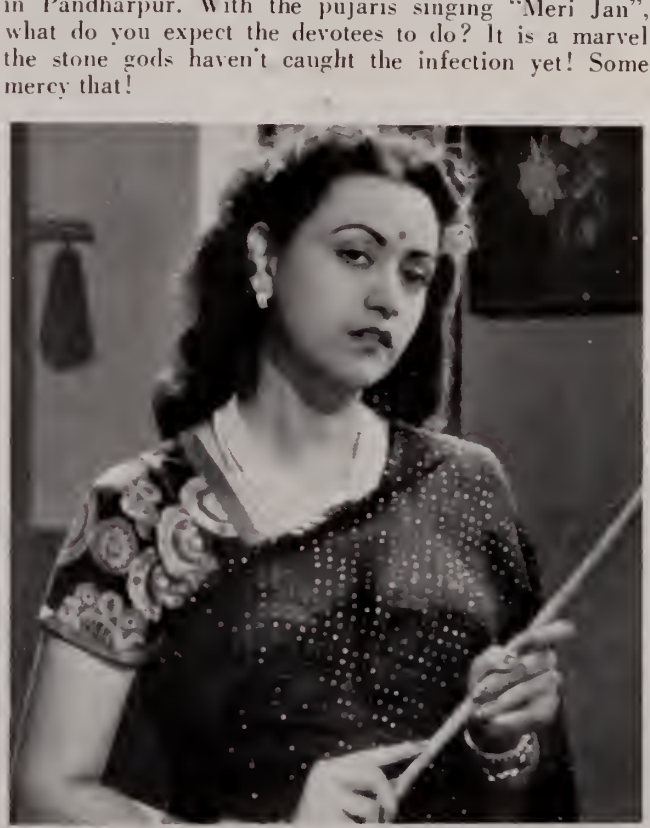
That Muslim film stars are going to fast one day in protest the way they find Prince Aly Khan going on a holiday with the Hollywood actress Rita Hayworth. They should lead a deputation to the Prime Minister of Pakistan, the biggest Islamic state, and ask him to stop such misuse of Islamic energy.

That the Delhi "Friends" of the Soviet Union went one better than their Bombay comrades in picketting "Iron Curtain" and landed themselves in police custody. That's some love for Bolshevism!

That filmindia's roving correspondent who recently visited Pandharpur, the holy of holies, had the rare treat of hearing some of the pujaris of the temple recite "Meri Jan Sunday etc" and threatened to produce many more if dared. That is Hinduism with a film rhythm.

That at this rate the Hindu pujaris will forget our marriage mantras and future marriages will have to be solemnized with some Madhokian tune like "Ankhiyan milake jiya bharmake chale nahi jana". Any way the parties to the marriage will always understand that better than the mysterious Sanskrit slokas recited at present.

That Chuni Lall's "Shehnai" with its "Meri Jan" song knocked the spots out of Shantaram's "Ram Joshi" in Pandharpur. With the pujaris singing "Meri Jan", what do you expect the devotees to do? It is a marvel the stone gods haven't caught the infection yet! Some mercy that!



Sweet and wistful as usual Naseem comes to the screen once again in "Chandni Raat", a social story of Taj Mahal Pictures directed by Mr. M. Ehsan.

A RECORD CROWD ANXIOUS TO VISIT

THE PICTURE

THE BEST IN EVERY RESPECT

LAL-DUPATTA

Produced & Directed by:- K.B.LALL

Starring:- MADHU BALA, SAPRU, RAJ KUMARI, RAJAN HAKSAR, KES & ULLHAS

Showing from 3rd December at OPERA HOUSE

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month — some anxious and several frivolous - it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

ARDET SINGH (Singapore)

What is Ashok Kumar's hobby?

Making money. And he is prepared to act, direct and produce.

Why do people build castles in the air?

Owing to the shortage of building materials.

Which would you prefer, money or life, when you re at the point of a pistol?

The pistol.

ISHWANATH (Calicut)

When will there be a law against using cosmetics in ree India?

Indian women have used cosmetics for thousands of years, long before Max Factor's ancestors even knew anything about cosmetics. Why should we ban something which is a part of our ancient culture?

AHESH SHARMA (Bombay)

What is a bed of roses? Have you ever slept on it?

I have seen it in Indian films. The film producers usually put an anti climax there by crushing the roses and growing the thorns. Personally, I have hardly seen roses in my life, leave alone a bed of roses.

INCENT A EPHRAIM (Marikuppam)

What are morals in the hands of a Communist?

One more argument for revolution.

. V. MATHUR (New Delhi)

Can marriage be avoided altogether?

Our Congress ministers have not yet made it compulsory.

ARAYAN R. KSHIRSAGAR (Kampala)

The Governor-General C. R. is a widower, so is the rime Minister, and also the Deputy Prime Minister. here may be other widowers in the Cabinet such as aulana Azad. Will a government run by widowers be neficial to India?

It is a problem for Freud. But Gadgil and Ambedkar rushed to the rescue.

The white-capped leaders proclaim from house tops at India has got a secular government. Will you please ll me who asked for a secular government?

No one! That's why we have it. Even God doesn't give us what we ask for. What then can you expect of politicians?

Do you agree with me when I say that you are a o-Muslim journalist?

Like our government, I am also a secular journalist, whatever that means.

MISS MANOHARILA RATHORE (Kanpur)

What is the strength of a woman?

Enough to be the mother of the world.

MADHUSOODAN B. BAADKAR (Bombay)

It is rumoured that Suraiya is going to marry Director M. Sadiq?

Sadiq is already a married man with children and his wife is better looking than Suraiya.

When there is the Divorce Act, where is the necessity of an act regarding bigamous marriages?

The Congress government is extra careful and it has made matters doubly sure. By passing the Anti-Bigamy Act the scope of the Divorce Act has been curtailed.

PURAN CHAND SARPAL (Ambala)

Is age measured by the watch?

Time is the endless ladder of humanity. Wherever one stops it is death.

M. LATHESHA (Jodhpur)

Distinguish between a dream of an Indian and that of an American?

An American dreams of building a sky scraper

Surraiya seems satisfied with herself in "Char Din", directed by M. Sadiq for Ratan Pictures.

SHYAM

WAS NEVER SO GAY!

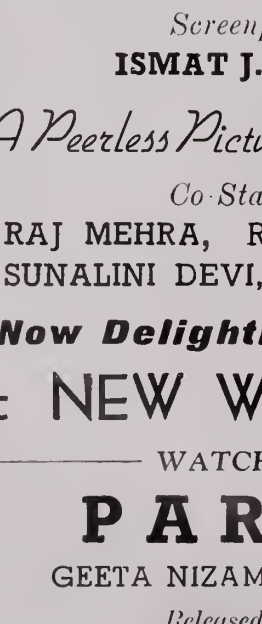
SNEHPRABHA

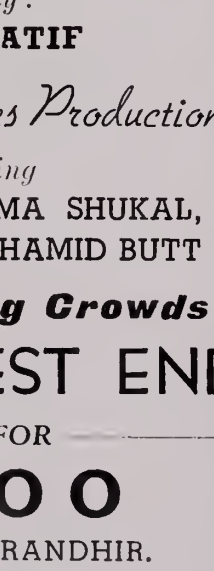
NEVER SO SPRIGHTLY

NIGAR

NEVER SO INNOCENT

AS IN





SHIKAYAT

Direction:

SHAHID LATIF

Screenplay:

ISMAT J. LATIF

A Peerless Pictures Production

Co-Starring

RAJ MEHRA, RAMA SHUKAL, SUNALINI DEVI, HAMID BUTT

Now Delighting Crowds

at NEW WEST END

WATCH FOR

PAROO

GEETA NIZAMI, RANDHIR.

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JAI HIND FILM EXCHANGE

116 CHARNI ROAD, BOMBAY 4.

while an Indian dreams of meditation in the H malayas.

MADAN SURAJ SOLANKI (Jodhpur)

How does a temple differ from a mosque?

Not in the character of God but in the costnu of the worshippers.

I want to call you 'Papa'. Will you agree?

Those who call me "Papa" have hurt me most. I don't wish to add to my disappointmen

Do you know the whereabouts of Sardar Akh these days?

She is in the harem of Mehboob.

Say something about Lord and Lady Mountbatte

"Lord and Lady Mountbatten ki Jai". I do know why but I heard that in New Delhi.

MADHUSUDAN MOHARIR (Nagpur)

Why don't you co-star with your wife in a pictur

I am not Shantaram, the man with the mir in his pocket.

K. SHAKUNTALA (Mysore)

Can women become engineers?

Woman built the first home from which gr the world. She is still our best architect.

Should a man possess a healthy wife or a weal wife?

Healthy is essential, wealthy is optional.

MISS DORA SAMUEL (Cuttack)

Pandit Nehru has said that Orissa will be the h province in the whole of India. Do you think so?

Panditji is a Brahmin and giving blessings his privilege.

K. G. MATHUR (Ghaziabad)

How does the word 'legal' sound to an actress?

Lethal.

What is the political situation in Madras?

Dry and dyspeptic.

What do the pomp and show of the refugee gi prove?

That they succeeded in hoodwinking the M lim National Guards of Pakistan.

How is it that there is not even a single Sikh g tleman as a hero in the Indian film industry?

We have reserved the Sikhs for heroism in battlefields. We don't wish to emasculate them films.

Give the shortest way to commit suicide?

Produce "Banwasi", "Bhool", "Jharna" and milar pictures.

Kr. RAJENDRA SINGH (Agra)

What is your advice to the princes and rajkumars the Indian States?

They don't need advice. They need jobs now

D. R. KRISHNA MURTHY (Davangere)

"God never sends mouths without sending mea Do you agree with this?

No. God doesn't keep a butcher's shop. We expect too much from God. We have to find that meat ourselves.

ISS MANIE ANNAIAH (Mercara)

What is the significance of garlanding?

To weigh down the neck in humble submission —a proof of real greatness.

SMIL PATHAN (Ahmedabad)

When can beauty become monotonous?

Like everything else in the world beauty must grow and grow more beautiful and versatile. When it stops growing it palls.

If you are a Banjara originally, how is it that instead of goading mules you are editing "filmindia"?

I am driving donkeys to produce better pictures.

What has happened to Shantaram's English version "Dr. Kotnis"?

The English is being seasoned in the tins to make it more palatable. After his fiasco in Hindustani, Shantaram is becoming more careful about the English version.

B. OSWAL (Bombay)

Who is the god of all wars?

Man and in his greed for power is the spark of conflict.

N. NARAYANA RAO (Mysore)

How is it that women always go in for emotional ts?

Women live on emotions and starve on reasons. When a woman becomes reasonable she loses weight.

What is history?

A long story of human crimes with rare punctuations of humane deeds.

Can a husband open his wife's letters?

It is bad manners to do so.

Is wit scandalous in a scientist?

It may save him from the scandals of his failures.

Are prowlers always bad-intentioned?

They are certainly not research students sweating for humanity.

What is subtle humour and between man and woman io possesses it to a larger degree?

Humour is a spark of intelligence and intelligence is not yet denied to women.

How are wars made?

With guns of greed and bullets of power.

Has baldness anything to do with erudition?

Like Pandit Jawaharlal Nehru, our actor Motilal is also bald.

Who are the philosopher kings of today?

Those ornamental monarchs who warm their thrones needlessly and become innocent exhibits in state pageantry.

Is it inadvisable to write about politics?

If you write against the party in power you invite trouble. Politicians in power don't like criticism.

Must we use our freedom carefully?

Our ministers are already doling it out as medicine these days—in small doses.

What was the chief object of the recent visit of Rajaji to South India?

Every tree that grows throws its shadow on the land it is planted even though its crown is lost in the clouds.

When one swears, should one put any feeling into it at all?

There is always more emotion and sincerity in curses than in blessings.

What is the position of royalty in Free India?

Gentlemen at large with a black past and a blank future.

Are our film producers, business sharks and unscrupulous adventurers?

Clumsy gamblers.

MISS ANIMA CHATTERJEE (Bankura)

Where do tears end?

On the blouse front.

When is blushing a necessity?

When the tongue gets tied.

What does marriage mean to a cynic?

Taking a partner in misery.

How many kinds of death are there in this world?

One that frightens and the other that kills.

When is a dandy in distress?

When a damsel turns round and spits.

How should a bluffer be treated?

Encourage him to talk and admire his imagination.

P. B. DAMBHAL (Bombay)

There is a rumour that you are retiring to the Himalayas to live a saintly life. How far is it true?

The eternal snows will melt and the rugged bosom of the great Himalayas will lay bare if I take myself there. Let us have one saint less and keep the majesty of the Himalayas inviolated.

CHANDRA P. VARMA (New Delhi)

In your opinion, is U.S.A. a democracy in the true sense of the word?

Not at all. Democracy is merely an argument in the U.S.A. It is a country where the rich exploit the poor as heartlessly as anywhere else. In many of the so-called democratic states of America, the Negros are not allowed to walk on the pavements with white men, nor travel in white men's buses, nor enter white men's hotels and restaurants, nor attend white men's cinema shows nor even use white men's taxis. They are segregated miles away from the main town, in filthy and disease ridden areas. In the state of Georgia, very recently an American Negro was shot dead by white men because he exercised his democratic right to vote. Quite a few Negros are lynched every year because they commit the unpardonable crime of being seen with white

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ayan Tara comes to the screen again in "Kamal" a social story of Hind Kamal Pictures.

women. Even the Negro graveyards are located miles and miles away from the white men's resting places for fear of the black colour percolating through earth and staining the white bodies lying in state.

The Red Indians. over 400,000 of whom are still living in America. are treated worse than the Negros. They are compelled to live in desert reservations where nothing grows except tuberculosis. They are permitted sheep farming without providing grazing grounds. Their artistic talent is mercilessly exploited for making little silver trinkets which are sold as expensive souvenirs to tourists. Their women are often raped by white men. The Red Indians have no voting rights even.

These are facts I have seen and not rumours collected. No American can dare challenge them. Now what do you think of democracy in America?

H. MASSAND (Bombay)

Who are the pin-up girls of our filmdom?

All those who won't let their "dopattas" do their jobs.

P. SONI (Calcutta)

In your opinion what do Indian films teach us?

That our film producers are in the wrong business.

What about Nur Jehan? What is she doing nowadays?

She is in Pakistan back in her old surroundings.

K. N. RAO (Bombay)

What do the wrinkles on an old man's face denote?

Furrows of time that ploughed through youth and sowed seeds of struggle and experience.

VIDYADHAR P. NAGARKAR (Bombay)

What do you think of the butterfly taking honey from the flower?

It is a daylight outrage on the unsuspecting flower which opens its petals to lend the world its beauty and fragrance.

What do people do now that smoking is prohibited in theatres?

They smoke in the lobbies and carry the foal breath inside.

If roses had no thorns what would have happened?

Their fragrance would not have been less but poets would not have snng about them. Poets need thorns to perfume their poetry.

Are you a modest man?

I began as one but it didn't pay.

Why did some people object to Gandhiji putting his hand on Lady Mountbatten's shoulder?

Because they didn't get a chance to do so.

What is the difference between Ram Raj and Gandhi Raj?

Both are myths and the difference between them is therefore mythical.

What is the difference between 'Khan' and 'Khana'?

'Khana' is Khan's peace of mind.

Why is red used for danger?

Probably because it is the colour Communists like.

Who discovered money?

The same man who discovered misery.

C. D. MERCHANT (Bombay)

Is Mr. S. K. Patil fit to be a Minister in the Central Government?

Patil is fit to be the Prime Minister. He is an organizer with dynamic energy and will some day become the Prime Minister. Patil is our little Sardar.

Our white-capped leaders are always lecturing while on the other hand the Pakistan leaders remain mum. Why?

People with a heavy conscience become dumb.

Do you know what punishment you will get from the Almighty in Heaven?

I am not going that way. Gandhiji must have turned the heaven into an ashram and converted the angels into non-violent volunteers.

VIJAY KANNAN (Bombay)

What is the difference between a bud and a flower?

A bud is the promise while the flower is its fulfilment.

When is a father good?

When he gives a good pocket allowance and does not bother about the progress of studies.

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ISS SUMANGALA DEVI (Mangalore)

Why do people in love often declare that they have glimpse of heaven?

Because in wedlock they get too many glimpses of hell.

A girl has refused at least four offers of marrying man she does not care for. She happens to be critical. hen may I know whether the one who marries her will e the most fortunate?

A critical maiden makes a hypercritical wife and that does not contribute to the good fortune of the man.

. B. SHARAN (Patna)

I am quite in the dark about the Fazalbhoy Institute. lease give me its correct address.

The institute itself seems to be modest about its existence. It does not advertise itself these days. Probably it is ashamed of its progress. Here is the address: The Abdulla Fazalbhoy Institute, St. Xavier's College, Dhobi Talao, Bombay.

. VEERAPPA (Sagar)

What is beauty to a blind man?

An endless dream.

AGDISH PRASAD JAIN (Meerut)

I have heard that Yaqub is a miser? Is it a fact?

A damn miser! He doesn't even carry a match box thinking that he may have to light someone's cigarette.

AMESH CHANDER NEHRAW (Hoshiarpur)

Why are you so fond of your wife?

Should I be fond of some one else's wife?

ADAN LAL (Jodhpur)

How does a critic play the traitor to his pen?

By becoming the producer's salesman.

Whenever I see a girl bubbling with youth, a current asses through my whole body. What remedy do you iggest?

Don't waste the current. Light up a home with it.

. DASAPPA (Bangalore)

I have learnt from a reliable source that Mr. Babu-to Patel is simple in dress, kind in heart and practical action. Is it true?

Repeat that a hundred times. I must be convinced before I believe it.

. G. HUSSAIN SAHEB (Tellicherry)

Now, who is the husband of Nur Jehan?

When Nur Jehan was my neighbour, Shaukat Hussein was her husband. Since then she has gone to Pakistan. Now only Allah knows.

. K. PILLAI (New Delhi)

What is the real object of marriage?

In India it is mathematical—just simple multiplication.

NAGESWARA RAO (Dosapadu)

What can Indians teach to the foreigners?

The fine art of living on the least amount of food and clothing.

P. NARAYANAN (Madras)

If Jinnah has gone to heaven do you think he will quarrel with Gandhiji there and ask for a separate heaven?

Luckily the Muslim heaven is already a different place with music, sherbet and "hoors". Don't worry. Gandhiji will have peace in our quarters.

JAWAHIR S. THANVI (Jodhpur)

What do you think of India's 'police action' in Hyderabad?

Soft-pedalling. Both Kasim Rizvi and the Nizam should have been at the end of a rope by now.

How do you feel when you sit in a car driven by your wife?

I let her drive me and that way she runs the car, the home and the office.

M. SINGH TYAGI (Meerut)

I think that modern politicians are penny wise and pound foolish?

The pity is that both the penny and the pound belong to the people.

RANJI BOROOAH (Gauhati)

What happened to the "You'll Hardly Believe" column of "filmindia" all these months to make a pleasant come-back in September?

It had an ulcer.

Is politics a profession or a hobby?

It is a vice.

PURAN CHANDRA PANDE (Lucknow)

What is the difference between a Hindu film producer and a Muslim film producer?

All the difference between success and failure. The Hindu producer fails for want of enterprise.

How do you behave when some one flatters you?

Film people abuse me and I feel flattered.

KALYANI DEVI (Mangalore)

Mr. Jinnah, where is he gone to?

To heaven. All Muslims go to heaven. They don't fancy a lesser abode.

KAILASH NATH KAPUR (New Delhi)

What do you think about Master Tara Singh?

I like his sabre-rattling.

S. ASGAR ALI (Waltair)

Why Muslim actresses worship idols in pictures with a 'bindiya' on their forehead?

To make some easy money, they do many more things. But isn't idol worship prohibited in Islam? The Muslim actresses also sing Hindu prayers in addition. Doesn't all this put Islam in danger?

K. LEELAWATI MEHRA (Delhi)

Why are we so inquisitive about our neighbour's morals?

To prevent the neighbour from prying into ours.

What sense do you find in sending Bapu's ashes to all parts of the globe?

With his ashes go his blessings to all corners of the world. It is an act of sentiment and not of sense.

SURESH KUMAR (New Delhi)

If anybody gives you a slap what will you do?

Just hit back. I don't wish to be mistaken for Gandhiji and thus prejudice our saint's reputation for non-violence.

What is the difference between love at first sight and love at second sight?

At first sight infatuation. at second sight deliberation.

Is this world unreal?

It is very much real with grocers. milkmen. servants. bankers. tax-collectors. doctors. etc.

HARBANS SINGH (Delhi)

What is Kardar busy with? Has he migrated to Pakistan?

Not yet! He is busy making money with rotten stuff like "Dard" and he gets double satisfaction because he gets all the money from India.

V. VELLINGIRI (Coimbatore)

Which hour of the day is most precious to you?

The one which visitors take.

MRS. PIROJA MINOCHER BHAMGARA (Aligarh)

What is there between Baburao and Patel in your name?

There is a brilliant lawyer of 76 with plenty of brains and character.

Mr. Jinnah is dead!

So I read.

How to stop time from running away?

Race with it.

PRADEEP L. TANNA (Kandivalee)

Dr. Johnson says: "When a man is tired of London. he is tired of life". I say: "When a man is tired of "filmindia", he is tired of life". What do you say?

What you and Dr. Johnson say.

MADANLAL S. SOLANKI (Jodhpur)

Is there any necessity of romance in the life of an artist?

It lends a rainbow of ever-changing hues to his art.

Have you ever suffered from misfortune Mr. Patel? If so when?

Which one do you want me to relate?

C. V. SANGANEE (Akola)

Is habitual blushing a sign of modesty?

It is a nervous disease that needs medical attention.

Is the perfect husband one who never looks at other women?

And looks at his wife always.

UPENDRA MOHAN JINDAL (Meerut)

What is your opinion about the future of U.N.O.?

Baby Shakuntala plays Seeta (Baby Seeta perhaps) "Seeta Swayamwar" produced by Shri Vijaya Pictures.

Do you know the famous story of a man wh saved himself by lying as if dead when he met bear? Well. the Bear is out hunting.

KHARAK SINGH (Kuala Lumpur)

Why didn't you become the President of th IMPPA?

Heavens! Why don't you ask me to preside ov hell?

MADAN MOHAN (Amritsar)

What is death?

An opportunity to begin again.

Do birds sing?

Poets say so but I have not heard. The noi which the nightingale makes is hardly music to th human ear.

T. S. ACHAR (Bangalore)

Is it true that Chakravarti Rajagopalachari is extr mely pained to accept the fabulous salary offered to hi every month?

It is disgusting that Indians. who paid billion to polish the British boot of imperialism for 15 years. should display so much meanness about Ra jaji's salary as the Governor-General of India. It not money going to Rajaji but to our Governor-Ge neral who has to maintain a certain status in keep ing with the glory of a free nation. If Rajaji ha been greedy he could have made more money as lawyer every month than his so-called fabulou salary. It is a pity that the mouths of our people ar still so foul in spite of the new breath of freedom.

IAGWAT PRABERT (Meerut)

What was the difference between the two great po·cians. Gandhi and Jinnah?

One preached love. the other one hatred. The former lives after death, the latter died after living.

P. VASUDEV RAO (Bangalore)

Are you proud of yourself, Mr. Patel?

Pride is a pastime of idle hours. I have to work every minute.

Is it a fact you are a book-worm?

Worm? I am a book-dragon by now.

A. MODAK (Bangalore)

How many times do you see a picture to review it?

Once and that is once too many.

If you are asked to flatter Mr. V. Shantaram. how ll you do it?

By shouting V. Shantaram wherever I go.

Do you like to have a change in your profession?

It is too late to change now. I have already got a bad name.

SOMASUNDARA (Mysore)

I strongly oppose Shakespeare's quotation. "Face is index of man". Will you agree with me?

Absolutely, seeing that producers always read my face wrongly.

S. KAPOOR (New Delhi)

When will our films be seen with admiration in nerica?

Only when Indians are shown as riding on tigers, sleeping on elephants, climbing ropes and dressed in diamonds.

VENKATESAN (Negapatam)

Have you ever been flying kites in your younger ys?

And cutting other kites. I am still at the same game though I send words flying and cut hearts with them.

Have you called on any friends in Pakistan after th August 1947; if not, why not?

I have no friends in Pakistan and Pakistan is not a friendly state, in spite of all the affection and patience we shower on it.

N. RAIZADA (New Delhi)

Can it be said that Britain quitted India in a fit of nscience?

Rulers have no conscience. The British went out because they couldn't hold India any longer.

Do our ministers undergo a medical test as a poor rk is required to do before his appointment?

Many of them have undergone the jail test.

ABHAKAR PARAKHI (Bhadravati)

What is the object of printing your photograph in t Editor's Mail section?

To look at you folks straight in the eye and to discourage the readers from asking for my auto·graphed photos.

LEELA BHOOP (Gaya)

Aren't you a poet?

I wish I were to find beauty even in Indian pic·tures. Haven't the poets made the nightingale a great singer?

SUDHIR KUMAR BANERJEE (Lucknow)

What part can the students play to make India happy?

Behave and devote their time to the study of the various sciences which the nation needs today. But before anything else. eschew politics.

M. S. VENKATANARANAPPA (Mysore)

How is it that a woman takes ten minutes to say what a man could do in one?

Because for nine minutes out of those ten men are deaf and a woman has to repeat herself to be heard in the final minute.

MISS SEETA APPACHU (Mercara)

If you had lost 42% of your wit with 42 pounds of your weight in America. what effect would it have pro·duced on the other film journalists?

They would have still to race with the remain·ing 58%.

I have heard an America-returned gentleman say that America is "Amar Loka"?

That man is no gentleman, he is a damn liar.

RAM KRISHNA PRASAD (Ranchi)

What would you call those Muslims who have re·turned to India after living for some time in Pakistan?

They are like snakes which creep into homes to seek a haven from wintry winds.

S. P. KOHLI (Kasauli)

What do you think about the daughters of Indian Ambassadors abroad? Do you think they serve any useful purpose?

They pose for photographs, popularize Indian saris and make a mess of state politics.

KUMARI GANGA D. SHAHANI (Bombay)

A mother's love is very touching, but do you think it to be selfish?

It is always selfish and possessive till you tear yourself away from it. Then it becomes resigned and elevating.

T. K. CHANDRASEKARAM (Secunderabad Dn.)

Do you know the taste of poison?

It is Gujarati. Marathi, Urdu and English—the languages in which producers abuse me.

A. S. NAIDU (Secunderabad Dn.)

Is it true that a laugh is the cheapest luxury a man enjoys?

A smile is cheaper still. It needs less breath and less muscular energy.

How is it that honest and cultured persons do not shine well in the film trade?

The film trade primarily caters for the crude masses whose needs can be understood by equally crude producers.

A love story that will warm every lonely heart and thrill every happy one

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Why have you not taken part in the deliberations he All India Newspapers Editors' Conference?

Most of those who deliberate at the Conference are blue-pencil journalists who don't write anything but lord over their sweating subordinates. They have time to kill. I have none as I have to write every day for my living. Take Devadas Gandhi for instance! By what stretch of imagination can any one call him a journalist? What has he written so far? And yet he is the president of the Conference.

AIRYASHIL PAWAR (Bombay)

Is smoking a fashion?

It begins as a fashion and ends as a vice.

SATYANARAYANA RAO (Kurnool)

What is the best picture of the Ranjit Film Comny?

"Jai Hanuman", the story of a monkey.

KRISHNA (Bombay)

Is it pride or foolishness on one's part not to have ildren?

It is wisdom that saves a heart burn.

NABHAGAN (Coonoor)

For what purpose did God make man?

Obviously to plant the devil on earth and emphasize His own divinity.

RS. WILLIAM MOSES (Tanjore)

Who is richer among the two: Tata or Birla?

Tata! His activities are more useful to the nation.

'AS R. NADGOUDA (Dharwar)

What about Suvarnalata? Where is she now?

She is with Nazir in Lahore, probably playing Leila to the mad Majnus of Pakistan.

SHEIKH MOIDEEN (Wadakkanchery)

One of my lady friends who always wished to be th me, is not at all giving me a chance for having even personal talk now that she is married. Why is it so?

She is giving her husband a chance and thus saving her marriage from going to the rocks. Good men don't embarrass married maidens by asking for personal talks which are likely to be misunderstood by the husband.

V. RAGHAVA RAO (Madras)

Who is the better wife between Maharani Shanta evi and Maharani Seeta Devi (both of Baroda)?

Shanta Devi keeps the home fires burning while Seeta Devi keeps the picnic going.

EHARI CHAND KUMBHAT (Jodhpur)

Man was happiest when he was a hunter. Do you rce?

No. The very fact he had to hunt for his livelihood shows that he had to struggle. Man has never been happy.

N. SUBRAMANIAN (Poona)

What is your opinion of the average Yankee man d woman?

Good friendly folks, living for fun and dying for dollars.

VASUDEVAN NAIR (Calicut)

Between Nargis and Suraiya who is more in demand at present and who is the more accomplished artiste?

Nargis looks better on the screen and acts well in pathetic scenes. Suraiya sings pretty well but looks ugly. The Punjabi producers like Suraiya while the non-Punjabi ones prefer Nargis. Between the two Nargis is more talented.

A. MOHI KHAN (Allahabad)

Can a woman be loved thrice?

Oh yes, as a daughter, wife and mother. And she has a fourth chance—the sweetest of all—as a sister.

JAG MOHAN (Moradabad)

Have you any nick name?

Like Lord Krishna I have numerous nick names but they are not as pleasant because most of them define our film producers' symptoms.

ANTONY M. THOMAS (Mundoor)

What is the most acceptable form of hypocrisy?

Politics, in which words are hollow and smiles are flat.

MISS ZARINE KHESWALA (New Delhi)

Don't you think that the Parsees should also demand a separate 'stan' of their own?

Like the Culex that has no malaria in its bite but enough noise to annoy, the Parsis seem to have become a rowdy minority these days. It is a pity that a few self-seekers are embarrassing a whole community.

It is a situation of romance through the ear between Ratnamala and Jawahar in "Jeewan Jyot" of Suresh Pictures.

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. SHAHZAD (Bangalore)

Is it petrol alone that moulds the destinies of nations?

It has made Uncle Sam the god father of the world.

IDYA PRAKASH JAIN (Ghaziabad)

I request God to make me a dog in England than a an in India. What do you say?

They chain the dogs in England while in India even Communists are let loose.

I. K. DEVADATHAM (Parbhani)

Can politics and romance go together?

Oh, yes! But I can't tell you the juicy stories.

.. BABU RAO NAIDU (Kondapalli)

It appears that you dislike Socialists?

I don't. I dislike their tall talk which leads us nowhere.

Is it possible nowadays to correspond with virgin ctresses?

You can write to Baby Tabassum. She is 5 years old and a virgin.

IISS GOUROO KUSHALPA (Mercara)

Which was the happiest day of your life?

Our Independence Day when even the sun smiled on us.

Are the American women more beautiful than the ndian ones?

I do not think so, though they weigh more with enough to eat and drink. Beauty is a product of long culture and America is too young a nation to have any culture or racial characteristics. So far it has been a dumping ground for refuse and refugees from other countries.

ASANT GOPAL PRADHAN (Amroati)

Has any Congress leader asked you any questions ist as readers ask you?

Congress leaders are busy answering questions, not asking.

If all the mirrors are kept away from actresses for ome days, how will they judge their beauty?

By the sale of tickets at the cinemas.

. E. JACOB (Kottayam)

Which is the language you like most?

English! It has words for all needs and moods.

. B. KRISHNA (Bangalore)

Is the study of human psychology essential for a lm actor?

Absolutely, if he wants to give a vivid portrayal of the role he is called upon to play. That some of our actors, directors and producers do not know how even to spell "psychology" is altogether another matter.

HAWANI SHANKER (New Delhi)

What do you think about the future of Sulochana hatterjee and Kamini Kaushal?

Their present is not glamorous enough to have a future.

. N. M. KHAN (Dharampur)

Is it a fact that the majority of the Maharashtrians ffer from provincialism?

Provincialism is not peculiar to the Maharashtrians only. Speaking at Baroda, Rajaji proudly discovered some South Indian blood in one of the old Ranees of Baroda and thus established his relationship with the princely family.

MISS NALINI BOROOAH (Calcutta)

Wouldst thou have me cry?

That would be wasting temper and the tears would burn your cheeks.

MASTER PADMANABHA (Mangalore)

Who, according to you, is the most heroic woman of modern times?

The common housewife who unsung and unwept, still keeps the home fires burning in the midst of want and misery.

W. RAGHOTHAMA RAO (Cuddapah)

What message has the night to tell you?

That the day will soon dawn with its eternal grind of work and worry.

K. P. AGRAWAL (Darbhanga)

Mr. Baburao, can you imagine "filmindia" without you?

I can but can you?

ARJAN L. MAHTANI (Bombay)

Do you believe that prayer is really answered?

Yes, man often answers our prayer to God and proves that man is made in His image.

S. H. MEKRANY (Bahraich)

What do you do when your pockets are empty?

I work. And seeing that I work always the pockets seem to provide a continuous incentive. Empty pockets seem to be a national malady with Indians.

NARENDRA KUMAR (Lucknow)

Have you ever been haunted by ghosts or witches?

Oh, yes! In my world they are called producers and film stars.

R. S. N. RAO (Sholapur)

Do you think that a wife should clean her husband's shoes?

My wife does it every day and when I forbid her she pulls a long face, so I let her do it. And they didn't teach her that in college.

H. R. N. MURTI (Calcutta)

Do Americans like our pictures?

They like our tigers, elephants, fakirs and snake-charmers.

S. D. DATAR (Sholapur)

What is reputation?

The goodwill of creditors.

INDRA KACKER (Jodhpur)

Please say something about Dilip Kumar?

His name is Yusuf Khan. He is the son of a fruit seller in the Crauford Market. He has had some college education and is reported to be a polite boy.

G. N. JOHARI (Lucknow)

If revenge is a sort of wild justice what do you think is forbearance?

Forbearance is divine justice. It has the patience of God.

For other Territories:

HINDUSTAN CHITRA

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. KUNHIKANNAN (Calicut)

Who is more beautiful among the following: Kamini aushal, Begum Para or Nargis?

None of them is beautiful. Nargis is a bit attractive in spite of the camel-hump on her back. The other two are not male. That's all I can say about them.

It is a wonder you never get tired of answering?

That's getting tired of bread.

What is humour and what is fun?

Humour is pregnant with meaning while fun is a mere bubble.

RJANDAS D. BHARWANI (Ootacamund)

Do you believe in the loyalty of Muslims in India the Indian Union?

I hear them shouting about it on all occasions. The test will come some day.

What about the film artistes who had migrated to 'akistan?

Most of them have returned to eat the humble pie and send the profits to their paradise.

What is your opinion about the doctrine of non-iolence?

It is a religion to the individual but a suicide for a nation.

CHANDIR D. HIRA (Mhow)

Why must every Indian film be studded with songs?

To bridge the chasms of the writer's imagination.

KUMARI SUSHILA KHANNA (Cawnpore)

Do you know commerce?

I wish I did. I would not have been so hard-up after such a lucrative war.

. M. KANNAPAN (Trichinopoly)

What is the best way to level up the rich and poor?

Tax the rich and control the prices of all commodities.

Can you suggest some work for which no capital is necessary and which at the same time will bring a good eturn?

Be a politician. You need only a good throat.

AIRAM SHAHANI (Bombay)

Has Mr. Chandulal Shah any love either for art or or industry or for horse breeding?

He loves his creditors and slaves and struggles for them.

MISS NIRMALA G. A. (Bombay)

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S. RADHA KRISHNA NAIDU (Nellore)

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JAYANTILAL RATILAL BHATT (Kandivalee)

How many devotees of Jinnah will commit suicide after his death?

Jinnah's devotees don't believe in suicide. Most of them believe in murder.

F. J. A. SOMJEE (Bombay)

Why does our Governor-General always wear goggles?

He doesn't like to be caught napping, I guess.

WAZIR CHAND CHOPRA (New Delhi)

Why are politicians fond of publicity?

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OUR REVIEW

"Jugnu", A Dirty, Disgusting, Vulgar Picture !

Students And Colleges Slandered !

(An advance copy of this review was sent to the Hon. Mr. Morarji Desai, Home Minister to the Government of Bombay, on the 23rd October 1948. The Home Minister saw this picture on the 26th October and banned the same on the 29th October under Section 21 of the General Clauses Act of 1897.—The Editor.)

"Jugnu", a picture produced and directed by Shaukat Hussein Rizvi (no relation of Kasim Rizvi but equally dangerous in his own field), emphasizes three basic facts: 1. That an uneducated and uncultured film producer cannot possibly portray college life in a manner other than showing it as a veritable brothel where boys and girls meet to tickle their sex and play pranks unworthy of perhaps the worst educational institution existing anywhere. 2. That our present day college students, boys and girls both, who once covered themselves with glory as budding patriots in our fight of freedom with the British. have these days becomc completely impotent and indifferent in the face of such well-designed slander against their educational institutions by film producers who, in their quest for easy fortunes, defame our college students as sex-starved mongrels without any character or backbone. If our students will it. not one picture slandering their life at the college in such a vile manner, as is done in "Jugnu", can be shown on the screen anywhere in India. It is a pity that students who fought as slaves to win freedom should now drop their tails as free men when their character and their institutions are being scandalised by worthless film producers. 3. That the censors, in spite of the reorganization of the Censor Board and adoption of a well-written Production Code, are still a crowd of so many moon-struck boobies who, even after seeing a picture, do not realise its anti-social and slanderous contents which give an ugly and distorted picture of our educational institutions to the world in general and to the students in particular—a picture that is likely to demoralise both the students and the institutions.

JUGNU

Producers:	**Shaukat Art Productions**
Language:	**Hindustani**
Story:	**Ali Sagheer Usmani**
Songs:	**Adeeb & Sarhady**
Music:	**P. Nizami**
Photography:	**P. Isaac**
Audiography:	**Misra**
Cast:	**Dilcep Kumar, Ghulam Md., Nur Jehan, Sulochana, Jilloobai etc.**
Released At:	**Capitol, Bombay**
Date of Release:	**1st October 1948**

Directed By
SHAUKAT HUSSEIN RIZVI

ENDLESS SEX HUNT

Shaukat Hussein Rizvi, of whose educational and cultural attainments nothing is known, tells us in "Jugnu" that college life in India is nothing more than one long sex hunt in which boys chase girls, explore their hand bags, rob their tiffin boxes and sing suggestive love ditties with vulgar gestures; while girls sigh about heavily, seduce boys to tea, pimp for their friends, puncture their cycle tyres and sing songs of frustrated love.

Nowhere in the whole picture is a book seen or a class room shown to suggest that the students were there mainly for prosecuting their studies. Not even a single student, both among the boys and the girls, is shown as attached to any books or serious study which is the primary purpose of college life. All the students, without a single exception, are evidently on one hunt—the sex hunt.

A DISGUSTING SEQUENCE

And this Rizvi guy shows a college drama in which tea is served to all with a cathartic mixed in it with the result that the actors and the guests get griping pains in the midst of the show and rush to the bathrooms to relieve themselves with one hand on their stomachs and the other on their behinds. This low, crude and disgusting slapstick is Rizvi's idea of humour which is intended for millions who see our motion pictures every day. This sequence is so indecent that it just stinks and leaves behind the impression that Shaukat Hussein Rizvi is prepared to pick money even from a heap of faeces.

In one situation a girl named Mona, a co-student of Jugnu the heroine. acts as a friendly pimp to bring together the hero and the heroine under her roof which is a palatial flat with no one else but Mona living there alone. We are not shown how Mona supports herself, nor are we shown her parents or guardians. Jugnu continues to meet Suraj in Mona's flat at all odd hours till Jugnu ultimately dies of love sickness.

PROSTITUTE OR STUDENT?

Another college girl, Lata, is shown as in possession of another sumptuous flat which she apparently uses for seducing college boys by calling them to tea, even dragging them if necessary right from the street opposite, as she does once in case of Suraj. Suraj once surprises her in her bed and drags her out to a cinema. What a wonderful pattern of human relationship is this producer prescribing for our college boys and girls?

The two colleges, the boys' and the girls', are evidently close to each other as we see the boys and the girls meeting so often. But their close interdependence is symbolised in the vulgar romance shown between the matron of the girls' hostel and the superintendent of the boys' hostel. The boys and girls make fun of this romance till both the bald superintendent and the corpulent matron become ridiculous objects of vulgar jokes by the students. There is evidently no discipline within a hundred miles of both the colleges and obviously there was not a single student. boy or girl, who was seriously interested in studies. the main purpose for which we send our children to college.

THE OLD WILSONIAN

The Hon. Minister Morarji Desai, who is himself an old Wilsonian, can tell us whether college life in his days was anything like the one shown in "Jugnu". If his answer is "No", then he must answer the other question: Why is this picture not banned straightway seeing that it presents a

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vulgar and distorted picture of our educational institutions where students take primary lessons in civil discipline?

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USED AND ABUSED

The romantic story of the picture is well-worn with use and abuse by several repetitions on the screen.

Jugnu (a fat, oversized woman with babies in her eyes, played by Noor Jehan) is a college "girl" who, being the heroine, is easily the most lionised in a crowd of several ugly cats. They all live in the college hostel.

Suraj, the hero—gaunt and famished, also stands out from his crowd and through a prank meets Jugnu and starts making love to her. Suraj's father, however, plans to get Suraj married to a rich girl who would bring in money and save the old man from bankruptcy.

In spite of usual sobs and sighs, Suraj is married to some invisible woman and Jugnu settles down in her bed to die of film consumption with unconvincing little coughs punctuating her utterances. Suraj, who had agreed to his marriage under a misunderstanding created by his own mother, soon discovers his mistake and rushes to Jugnu's dying bed. Jugnu dies in Suraj's lap and Suraj commits suicide after throwing some Crossword Puzzle money on his father's face.

It is a story of calf love in a college but none of the girls seems to have gone within ten miles of any college. Imagine Nur Jehan as a college undergraduate. If for nothing else, for sheer weight she must be disqualified for the role.

With the exception of Dilip Kumar, the rest of the Punjabi crowd seemed to be equally ignorant of college life. The entire affair is just damn stupid and annoying. There is no decency anywhere in the picture.

NUR JEHAN IN COLLEGE

The production values are as erratic as the story, sound recording being negligent and photography contrasty throughout. The music and the tunes are ridiculously cheap and do not appeal. Dialogue, however, is good in parts.

From the players, Nur Jehan makes an utter fool of herself as Jugnu, the college girl. A mother of several kids, she looks a mother all over to mix well with college girls. Her crude sex-appeal makes her a complete misfit for a role which needs education and culture. Her fat face refuses to move and her song gestures with her balloon bust create both revulsion and ridicule. She, however, sings a couple of songs well.

Dilip Kumar looks the average college boy as Suraj but a poor hero—indeed very poor. He tries to do his bit but he doesn't match well with Nur Jehan. Dilip, however, speaks his dialogue well.

The others add to the repulsive farce.

In short, "Jugnu" is a dirty, disgusting and vulgar picture and no decent exhibitor with any pride for his profession or any self-respect should exhibit it in his theatre.

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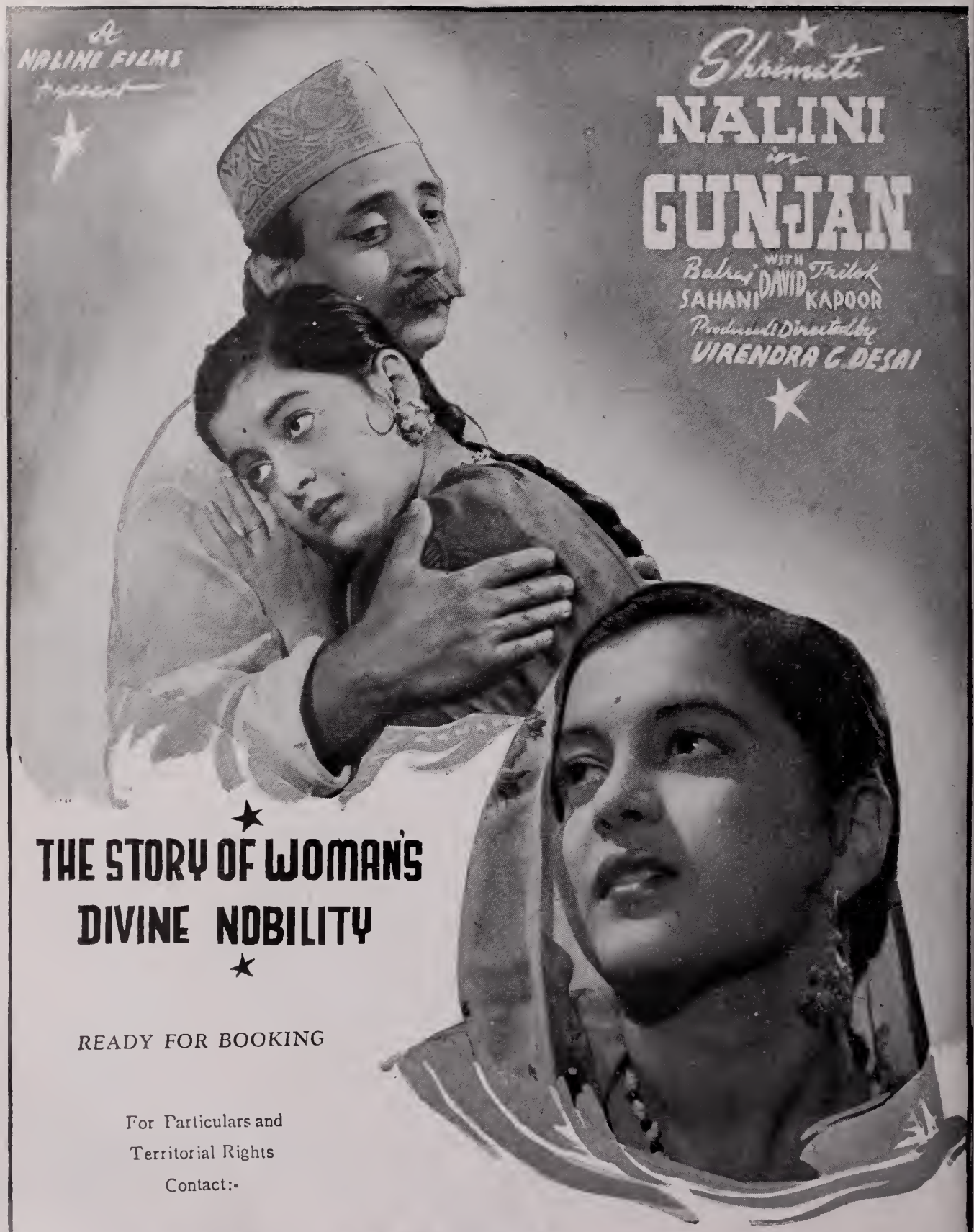
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OUR REVIEW

Rajkamal's "Bhool" Becomes Censors' "Bhool"!

Screaming Outrage On Indian Womanhood!

"Bhool" is not a motion picture. It is a screaming outrage on Indian womanhood and a vile slander on Hinduism. It debauches all decency in human behaviour and brings down sex relationship among human beings to the level of dogs.

The picture is a disgrace to our film industry. It has been produced by V. Shantaram for the Rajkamal Kalamandir. The picture preaches virgin motherhood, as a result of a mutual and willing accident under the pretext of love, and the censors ought to have taken a serious notice of the same.

But they have obviously not found it necessary to interfere with the picture and people cannot be blamed if they talk of favouritism in this case seeing that V. Shantaram has been nominated a member of the Bombay Board of Film Censors and is reported to be producing for the Government of Bombay a documentary short extolling the achievements of the Government during our first year of independence.

Dewan Sharar, the author of the story of "Bhool", describes his picture as a "story of old Shivdayal—an honest labourer, a respected villager and a fond father—and his daughter Sheela". On the screen, however, it is the story of a village maiden who, fascinated by the very first stranger she meets, surrenders her virginity to him, without the slightest resistance—almost with the readiness of a professional woman—and then basks happily in her virgin motherhood with not only the connivance, but also the actual support of her fond father described as an "honest labourer and respected villager".

Shivdayal is a villager, no doubt, as he is shown living in a village but there is nothing in the whole picture to show that he was respected, for, in his village we do not see any one else except Shivdayal, his six daughters and his assistant Girdhar. Being respected by these seven people including six children, does not mean that the entire village had any respect for him. He is shown to be a labourer, but there is nothing to prove that he was honest. On the contrary, when he makes a bargain for repairing the well belonging to Nanak Seth, he first quotes a reasonable amount, but on second thought, he immediately doubles the amount with a vindictive delight. That is not honesty.

But he is a fond father indeed. So fond that he does not mind his grown-up-daughter giving herself up to a complete stranger and committing the greatest sin of which a woman is capable. And still he believes his daughter to be an embodiment of all feminine virtues and actually describes her as a princess as if princesses were ideal women incapable of doing wrong!

BHOOL

Producers:	**Rajkamal Kalamandir, Ltd.**
Language:	**Hindustani**
Story & Dialogue:	**Dewan Sharar**
Songs:	**Phiroz Jalandhari**
Music:	**Purushottam**
Photography:	**G. Balkrishna**
Audiography:	**Chandu Kamulkar**
Cast:	**Dewan Sharar, Suman, Parshram, Aruna Devi, Leela, Baby Madhura etc.**
Released At:	**New West End, Bombay.**
Date of Release:	**7th October 1948**

Directed By

V. AVADHUT

Here is village temper as seen in "Lal Dupatta" a social romance of Akash Chitra.

BEHIND-THE-BUSH ROMANCE

Sheela is introduced in the picture as taking her father's lunch to a field outside the village where Shivdayal and his assistant Girdhar are at work. She has to cross a rivulet on the way by means of an improvised bridge made of a couple of tree trunks and in doing so she finds a stranger, dressed like a dandy, squatting midway on the bridge busy angling. He helps Sheela cross the stream and immediately makes intimate overtures to her which, however, remain unresponded.

On her return from the field, Sheela still finds the angler busy with his sport and this time Sheela again accepts his help in crossing. Reaching the bank, the stranger offers her a ride on his motor-bike which is readily accepted by the girl.

Once on the bike, the stranger bursts into a suggestive love song straightaway. Sheela takes up the refrain and both of them, like intimate friends of old, sing all the way. The girl wants to be dropped outside the village as she doesn't want to be seen with the stranger by the village people. She is thus already conscious of her wrong act in chumming up with a stranger so fast. The man is Mohan Chandra, an R.I.A.F. officer on leave.

Next day Sheela is taken to the town by Girdhar to a fair where Mohan Chandra performs some acrobatics—the only thing we see in the fair! The demonstration over, Girdhar, a guileless and simple-hearted man, introduces Sheela to Mohan Chandra but both pretend to be strangers in the presence of Girdhar.

Sharar-like, Girdhar soon slips away obviously to meet some relative leaving Sheela and Mohan alone. Mohan advises Sheela to fabricate a lie to avoid Girdhar and meet him at a rendezvous on the pretext of meeting her aunt in the town. The tryst is kept and Girdhar is shown as boozing his heart out at a "bhang" shop waiting for Sheela to return. Later in the evening, to lend an opportunity to the base sin in view, the writer puts Girdhar's car out of repair and puts Sheela once again on the pillion of Mohan's motor bike to sing another duet of suggestive love.

This homeward journey is lighted up by a full moon, the ever-smiling incentive of all lovers and Sheela asks Mohan to stop the bike near a bush on the deserted country field. And here what Dewan Sharar calls Sheela's mistake, but what actually is her sin, is committed without even the slightest resistance from her, aye, even with her absolute consent. Behind a technical film dissolve is hidden the world's greatest sin and we soon see Sheela with dishevelled hair brushing off the dry leaves of the field with langour on her face suggesting a long and exhausting sex-act. They mutter a few words of repentance but soon get on the bike again.

The scene reminds one of a similar incident in Thomas Hardy's "Tess of the D'Urbervilles", but Dewan Sharar's Sheela sinks into unspeakable contempt when compared with Hardy's Tess. Tess had persistently rejected all advances from Alec. She, in fact, hated him and it was only because she had lost her way back home from the fair that she accepts his offer for a ride on his horse. The evil-minded Alec then purposely goes the wrong way, thus exhausting the girl physically and rapes her in an almost unconscious condition. While in "Bhool" Sheela gives herself up to Mohan like a low woman itching for men's company and sexual intimacy

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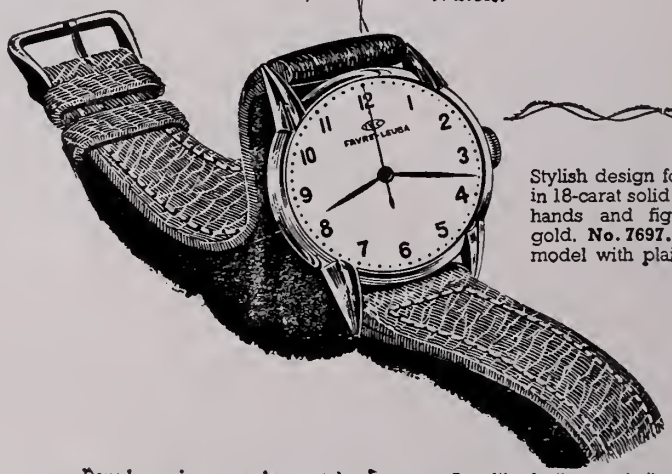

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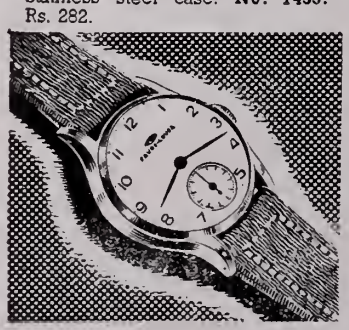

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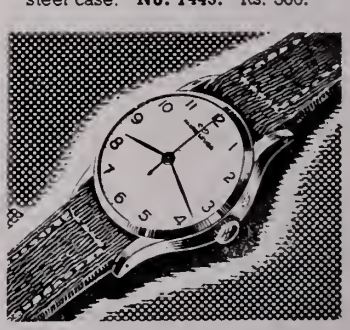

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an act which instead of winning the spectators' sympathy only excites their disgust and contempt for Sheela.

And the Production Code says: "*No picture which will lower the moral standards of those who see it shall be presented*".

What else does this scene of an illicit sex-act do?

ANTI-SOCIAL & DANGEROUS

The later development of the story is both boring and insipid. Without as much as even a blush Sheela declares herself to be pregnant, first to Girdhar and then to Shivdayal, and while the sporting Girdhar is prepared to take over Mohan's sin on his own head and accept Sheela as his wife, Sheela rejects the offer, although Mohan has since gone away leaving Sheela to pay the wages of her sin. Shivdayal, on the other hand, has the audacity to take Sheela to Mohan's parents, who, quite naturally turn him out as a blackmailer. Shivdayal now sends Sheela to her widowed aunt for the birth of her child.

A temporary suspense is created now by the rumour of Mohan's death on the war front but the climax is soon brought about by his unexpected return when he accepts Sheela as his wife and her child as his own, and even his aristocratic parents show no objection to their son being married to a village labourer's daughter who had borne him a son out of wedlock.

It is in this sort of happy ending that the theme becomes really anti-social and dangerous. This ending justifies Sheela's virgin motherhood by Mohan's ultimate acceptance of the woman as his wife and in doing so gives an unmistakable encouragement to young girls in society to dare an illicit sex-act in the optimistic hope of their "Mohans" turning up in time to claim their babies out of wedlock.

If Sheela had been punished for her sin of virgin motherhood and left to repent for her mis-deed in a none-too-sympathetic society, the picture would have served at least some social purpose. But to give her back her partner-in-crime as her husband, to stamp her illegitimate child with legitimacy and to turn her moral lapse into a righteous act is to ask our present day society to issue a general license to all pillion romances and behind-the-bush products of sin and misadventure.

SLEEPING CENSORS?

The film censors appear to have slept through the picture, seeing that they have certified "Bhool" in defiance of their own Production Code which clearly says: "*Illegal forms of sex relationship such as free love, companionate marriage, or virgin motherhood shall not be upheld*".

We wonder how they could have allowed this camel to pass through the eye of a needle.

We can understand Shivdayal's large-heartedness in forgiving an erring child. That is just what one would expect of an affectionate parent, but it is difficult to reconcile with his glorification of Sheela's sin —for sin it is beyond all doubts. A decent Hindu virgin does not give herself up so cheaply and so readily to the first young man who crosses her path. She may fall in love with him, but falling in love does not necessarily mean premarital sexual relations at the very second meeting. That is not love but low sex indulgence and Hindu women are not yet known for this free-and-easy way of life.

Apart from its thus becoming a very damnable picture, "Bhool" has very little to commend itself for its artistic or technical values. Suman playing the role of the heroine, "Sheela", has neither looks nor talent for screen acting and a less interested director might hesitate to give her even an extra's role. Umesh Sharma as "Mohan Chandra" also fails to convince. Parshram as "Girdhar" plays the idiot better than the lover. In their minor roles both K. Date and Aruna Devi give a good account of themselves. Dewan Sharar as "Shivdayal" gives the best performance of all and delivers his own pungent dialogue beautifully.

The picture has no entertainment, nor a good song, nor any music, nor even a single interesting situation. The photography is quite good but the recording is not satisfactory.

The picture suffers throughout from rotten direction—probably the result of a presumption that directors are born in the families of film men. Barring Dewan Sharar, who is an old hand at stage and screen playing, none of the other players show any life or warmth and most of the show looks like a dress rehearsal of schoolroom amateurs.

The picture has failed miserably in Bombay and cannot succeed anywhere in India.

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"Dard" Becomes Complete Washout!

An Idiotic And Boring Picture!

Probably in keeping with the silently acknowledged policy of the Muslim producers to cash opportunity as fast as possible and as long as the going is good between India and Pakistan. this latest picture of Kardar seems to have been produced with the least imagination. expense and energy.

"Dard" has not even a single flash of the art of Kardar which was so beautifully presented in his "Shah Jehan". At best "Dard" is a cheap picture. produced in a slipshod manner. and has in consequence become intensely boring right upto the end.

GLIMPSE OF PAKISTAN

The story of the picture is the usual boy-meets-girl love triangle which has appeared on the screen several times.

The opening scene of the picture gives a small glimpse of Pakistan with thousands of crescent flags decorating the gathering at a Muslim orphanage. where every orphan wears a Jinnah cap and strangely enough claims to be an orphan. How could a Muslim ever be an orphan with the Jinnah cap on his head? Kardar surely hurts the susceptibilities of the Muslims in insisting on saying so.

A benevolent Nawab Sahib (played by Badri Prasad. strangely enough the only Hindu in the prominent cast) presides over the gathering and picks up Iqbal. an orphan for adoption and takes him home.

Iqbal soon grows in the company of Surraiya. the Nawab's only daughter. and becomes a doctor. Surraiya. of course. loves Dr. Iqbal (not the dead poet of Punjab) and provides Kardar with the first angle of the love triangle. But Dr. iqbal is not interested in Surraiya and that completes the second angle in the triangle.

To find the third angle. a plague is created in one of the villages of Nawab Sahib and a doctor is badly needed for the usually dangerous mission of killing rats and saving human beings. Wearing Dr. Kotnis's martyr-like mask (or rather Shantaram's version of it) Dr. Iqbal goes to the village to fall in love with the local village belle (just as Dr. Kotnis did with a Chinese girl)

A genius in his field Bismillakhan, India's best shehnai player gives a few musical bits in "Kinara" produced by New India Theatres.

DARD

Producers:	Kardar Productions
Language:	Urdu
Story:	R. A. Jaffri
Songs:	Shakil Badayuni
Music:	Naushad
Cast:	Munawar Sultana, Nusrat Husn Bano, Badri Prasad, Surraiya etc.
Released At:	Novelty, Bombay
Date of Release:	8th October 1948

Directed By
A. R. KARDAR

and saves Hamida's father from the rat.

THE MURDEROUS MUSLIM

But Kardar. who was himself an enterprising lover. knows that love must not have a smooth passage even in a rat-infested village. So. one Mr. Dilawar. a local stud bull. is shown in love with Hamida. Dilawar dislikes the doctor taking love treatment from Hamida and he begins to blackmail Iqbal. At this stage Dilawar demands ten thousand rupees from Dr. Iqbal to keep the medico's romance a secret from Nawab Sahib. Dr. Iqbal. who had never shown any guts from childhood and who is always portrayed with an orphan's inferiority-complex. gives the diamond ring. which was Surraiya's present. to Dilawar as the price of silence.

Now Dr. Iqbal himself catches the rat and is carried back to the city in an ambulance. The lovers are thus torn apart and the usual pathetic opportunity for some sad songs is created. Hamida obliges with a couple of bad and sad songs.

With the doctor's horizontal exit from the romantic field. Dilawar plays his cards. He gives Dr. Iqbal's ring to Hamida. saying that the doctor had left it for her but instead of waiting to see the progress of events as a result of this strategy. he takes a knife and buries it deep in the chest of Hamida's father and sends him to heaven to feast with the "hoors" that are always kept waiting for every dead Muslim.

HULLO, CENSORS!

Murder is evidently a Muslim method of prosecuting love. as Kardar tells us. and the murderer does not even get any punishment. The Nawab Sahib seems to accept the murder of a good man as a common event and without even investigating

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"KHIDKI"

Written, produced & directed by

SANTOSHI

Starring

REHANA

with

V. H. DESAI, LEELA MISHRA, MUMTAZ ALI,
Jawahar Kaul, Radhakishen and others.

Music:
C. Ramchandra

Photography:
Chandu

Details:

ARVIND & ANAND.

361, Vithalbhai Patel Road,
BOMBAY, 4.

. he goes to the village and brings ack Hamida as an addition to his ousehold.

Dilawar, the Muslim murderer, oes scot free. Evidently, there was o law existing in the Nawab's omain or is the story from some rovince in Pakistan?

Our film censors insist on punish-ient for every crime being shown nd yet here is Kardar putting a big nife in a man's chest and allowing he culprit to go away as free as a Razakar. Where does censorship ome in then? And what use is the 'roduction Code?

To proceed with the story. Hamida is now installed in Nawab Saheb's home as an additional sister o Surraiya. Now the ring starts playing its part of creating misun-lerstandings. Seeing the ring on Hamida's finger. Dr. Iqbal believes ier to be in love with Dilawar to whom he had given the ring as the price of blackmail. Surraiya iden-ifies the ring as a proof of Iqbal's ove for Hamida. While Hamida ccepting the ring as evidence of Iqbal's love for her, proceeds to in-ercept him in all sorts of corners of the house but is snubbed in re-urn.

LAMP BLACK ILLNESS

This game of hide and seek goes on for a while till another wench in the house becomes aggressive and

Nigar Sultana plays the lead in "Mitti-ke-Khilonne", a social picture of Ranjit.

tears off the thin veil from the minds of the principal parties. With Dr. Iqbal's love once again thrown into Hamida's loving lap, Surraiya takes to a sick bed and starts the usual screen coughing—suggesting the usual screen consumption, a galloping malady.

Gradually more lamp black is added to Surraiya's fat cheeks to make her look more and more ill and the drama is stretched to the point of a marriage in which an abortive attempt is made to put some emotional stuff. Ultimately, Surraiya is shown as making a great sacrifice, after a long and tiresome speech, and Hamida is handed over to Dr. Iqbal for further romantic treatment.

That ends Kardar's "Dard", a story which is idiotic not only in conception but in every foot of it.

NAUSHAD FAILS MISERABLY

The production values are poor all round and that is rather surpris-ing in a Kardar picture. Techni-cally the picture could have been much better remembering the ex-cellence of "Shah Jehan". The music in this picture is just damn unattractive and Naushad seems to have become a spent force. What else can one expect from a man who works in half-a-dozen pictures simultaneously?

The dialogue is very well written in parts but is poorly delivered. The worst offender in this respect is Kardar's own brother. Nusrat, who plays the hero—Dr. Iqbal, and speaks every word with a disgusting Punjabi accent and pronunciation. Nusrat looks too effeminate to be a manly hero and walks and acts like a milksop throughout. His role is also not correctly conceived by the writer who has lent him an orphan's inferiority-complex from the begin-ning to the end and even through the romantic interludes. Even in love scenes he seems to be licking than loving Hamida.

BADRI'S EXCELLENT DICTION

Pratima Devi acts the Begum in her usual anaemic manner with lips helplessly torn over pale teeth. Her voice also sounds frightfully feeble.

Munawar Sultana plays Surraiya, the Nawab's daughter and though a ton of lamp black is added to make her look ill, she still presents blown up cheeks and a strong

Sofia does a bit of broadcasting in, "Duniyadari", produced by Free In-dia Films and directed by K. P. Shahani.

square jaw which we usually asso-ciate with boxers. Quite a few songs are put into her mouth and she spits them out with the help of her protruding front teeth without any emotion on her face.

Surraiya, the ugly duckling of the screen, plays Hamida with a short skirt which makes her look more ugly and stunted. This girl is blowing up and expanding with every picture and in consequence looks less presentable as a heroine in "Dard". She hardly acts but sings one song pretty well. That is all that she can do, it seems.

Badri Prasad, the only Hindu in the main cast, looks the benevolent Nawab Sahib every inch and sur-prisingly enough Badri, the Hindu, is the only artiste who does full jus-tice to Kardar's beautiful Urdu dia-logue. The rest of them turn Kar-dar's language into a Punjabi slang.

In fine, the picture is a complete washout. It has neither music nor entertainment and it is terrifically boring. It is a grave risk for the exhibitor to book this picture on a minimum guarantee. Besides, the opening scene with the crescents and the Jinnah caps, is likely to be unpopular with non-Muslim audien-ces.

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"Mela" Should Be Re-Censored!

A Shameful Picture For Educated Producer!

"Mela" is a "Hila Wadia Produc-on" which, of course, means no-ing seeing that previous Hila Wadia roductions have failed miserably.

After seeing "Mela" one feels that ie "Rattan" formula is still very uch in vogue. In fact, "Mela" is a ad rehash of "Rattan" and as such resents a very familiar story which ie spectators themselves can com-lete at any stage of the picture. ithout the Bazidpuri writer taking ie trouble to do so.

"Mela", however, is a strange con-)ction to come out from Wadia ilms Ltd., seeing that J. B. H. Wa-ia, with his academic degrees of I.A., L.L.B., can be safely described s an educated man and as such be xpected to give something, if not rogressive, at least sensible.

SLANDER ON HINDUS

"Mela" is far from being sensible. t is at once stupid and reactionary.

In "Mela", the young village hero-ne, Manju, is married to an old man, t enough to be her grand father, in n unholy hurry without even investi-ating thoroughly the circumstances eading to the disappearance of the oung hero during his visit to a earby town.

The seventy-year old husband, see-ng flesh too fresh and young for his lesire, loses his morale and drops is tail like a beaten dog, though he omes to the bridal chamber presum-bly to consummate his marriage. He nutters out an apology to the young ride and says he was deceived in his narriage by his sister and that he lid not know he would have to mate vith one so young. Jamshed Wadia vants us to believe that a well-to-do nan of the world could be roped in blindly at the age of 70 for a vital vent like his own marriage with a irl whom he had not seen. Besides, loes Jamshed also mean to emphasize hat the Hindus marry anything that s given to them without having even fleeting glimpse of the girl who is ntended to be a life partner to a nan? If he intends to tell us so, this narriage incident in "Mela" must be nterpreted as a slander on Hindus nd Hinduism.

As "Mela" is a story of modern imes, we want to know whether Jam-hed Wadia can find us in the whole f India, at least one man who is

MELA

Producers:	Wadia Films Ltd.
Language:	Hindustani
Story & Dialogue:	Azam Bazidpuri
Songs:	Shakil Badayuni
Music:	Naushad
Photography:	Fali Mistry
Audiography:	Robin Chatterjee
Cast:	Nargis, Dilip Kumar, Jeevan etc.
Released At:	Excelsior, Bombay
Date of Release:	8th October 1948

Directed By
S. U. SUNNY

prepared to marry a woman without even seeing her and at the age of 70?

We can understand an old sex-obsessed man trying to marry a poor young girl using his riches as an argument. But then such types always examine their innocent victims carefully before their marriages. But for a man of 70 to be "deceived" and married to a young girl, as Jamshed wants us to believe, is certainly too much to swallow.

Or is this incident in "Mela" a result of a conspiracy between the Parsi Jamshed and the Muslim Azm Bazidpuri to run down the Hindus and exhibit them as unscrupulous people who have neither decency nor any sense of proportion even in matters of marriage? It is not exactly a state secret that the Parsis and the Muslims do not like the Hindus because of the present political situation but is it necessary to propagate against the Hindus in this filthy manner through the medium of the screen? After all, the Hindus pay the most to see Indian pictures and it is certainly bad business for a producer to run down his own patrons.

EMOTIONAL MASOCHISM

To proceed with the story of "Mela", the 70-year old man goes back from his bridal bed without touching his young bride and after giving her a sermon on synthetic motherhood. The young girl is thus condemned to a married virginhood. Having made a 70-year old man marry a young girl, does Jamshed Wadia also want to condemn the girl to a cruel and tantalizing life of self-denial or does he call this type of emotional masochism a new type of sex sublimation? What exact pattern in human relationship does this pseudo-intellectual want to prescribe to the masses with the help of this distorted incident?

Towards the end of the picture, this 70-year old guy throws a fit and dies like a dog leaving "Manju" a virgin widow. Once again Jamshed Wadia, who calls himself a progressive Parsi and talks of renaissance in one thing or other, turns the virgin widow into a common nursery maid to look after the children of that 70-year old dead instead of sending her back to her first lover and correcting what the idiotic imagination of a film producer had woven as an early misfortune round the life of the young heroine.

The producer is nothing if not thorough in his idiotic twists to the story for we are brought to the end with the help of the usual film storm in which everything shrieks and shakes, including commonsense, and the virgin comes out to meet her old boy friend but falls down a cliff and dies.

What an end to virgin widowhood or widowed virginhood, whatever Jamsu fancied, with a young man waiting on the lovers' cliff all the while! Is this the optimism in life Jamshed Wadia wants to preach to a new generation of free Indians?

MARRIED IN HURRY

In "Mela", the hero, Mohan, goes to a nearby town to make purchases for his bride but meets with an accident and does not return. In the village all wait for him but no one goes in search of him. The heroine stands in the balcony against the sky and weeps out a song; the hero's father goes up an attic and starts trembling with rheumatism while Mehkoo calls the local scraggy 'panchayat' under the village tree and they decide to give away Manju to the 70-year old impotent dotard. It is all done in an unholy hurry as if the girl would have missed the marriage for a lifetime, had she missed this particular day.

Nowhere previously was any emphasis placed on the date of the marriage nor was the marriage such a grand and expensive affair as not to be postponed for a month or two, seeing that the very bridegroom had disappeared.

Nowhere in Hinduism is it said that if the bridegroom is missing another must be found immediately to keep up the marriage date.

The heroine, Manju, is the daughter of a school teacher, evidently the

ANNOUNCEMENT

JAGAT PICTURES have the pleasure to announce that the title of their Prod. No. 2 has been changed from **TITLIAN** to

"SUNEHRE DIN"

Starring . **REHANA — NIGAR — RUPKAMAL — RAJ KAPOOR — HAROON MOHNA—KAMLAKANT—MOHINDAR & ROMESH SINHA**

Songs **MADHOK** | *Written & Directed By* **SATISH NIGAM** | *Music* **JNAN DATTA**

Contact :

JAGAT PICTURES,
10 Ushakiran-Dinshawacha Road, Fort, BOMBAY.

ost educated man in the village, and et this man of education, with all is learning of books and life, reaily agrees to give away his young aughter in marriage to an old decrepit man of 70, without even inestigating thoroughly what had happened to the young hero. Do they do iat amongst the Parsis? Jamshed Vadia should tell us another.

ILLEGAL AND ANTI-SOCIAL

As the hero bends over the dead ody of the heroine, Mehkoo, who is hown as the evil shadow, accuses the ero of murder and we are told that ie hero does not defend himself and refers an imprisonment of 20 years. rather than defame the memory of heir love." How monstrously masohistic is this conception of love? Does Jamshed Wadia, the lawyer, iean to tell us that a righteous pleading of innocence of the crime of murer would have sullied the emotional abric of the love between Mohan and Manju? If we accept this pattern of ehaviour as commendable then we nay as well scrap all our social laws nd close down our courts.

After 20 years of imprisonment, he hero arrives once again on the cene of his youthful romance and here the spirit of his dead beloved alls him to eternal rest with the reult that the hero also jumps over the liff and dies. It is a damn suicide hat Jamshed Wadia advocates thus n his "Mela", while Section 309 of he Indian Penal Code considers even n attempt to commit suicide as an ffence against society. On the other iand Jamshed Wadia, Mrs. Hila Wadia and that Bazidpuri writer can all e sentenced to ten years' imprisonnent under Section 306 of the Indian 'enal Code for abetting the commission of the hero's suicide.

INCOMPETENCY IN CENSORING

Are our motion pictures intended o preach and encourage such illegal nd anti-social acts?

The Production Code, recently prescribed by the Government, states: *'Law, natural and human, shall not e ridiculed nor shall sympathy be reated for its violation"*. What else s this suicide of the hero but a violation of the law, both natural and uman?

And if suicide is to be accepted as crime and an anti-social act, as the aw of the land lays it down, then he Production Code is more than lear on this point: *"No crime shall e presented in a way which will create sympathy for it or inspire its imitation. Sympathy of the public shall never be thrown on the side of crime, wrong-doing or evil."*

If Mohan's suicide is not a crime, then what else is it? If Mohan's suicide does not create sympathy then what else does it create?

The Censors must answer these questions logically or scrap their own Code of Production or admit their incompetency to censor pictures.

With the Hon. Mr. Morarji Desai at the head of the department we can't accuse the censors of dishonesty or favouritism but we wonder whether they can escape the charge of utter incompetency in interpreting their own Production Code.

SLANDERING OUR ARMY

The most objectionable character in the picture is that of Mehkoo played by Jeevan. He is evidently an Indian army man come home after demobilization. We expect an army man to be well disciplined at least, however primitive he may have been originally. If our army doesn't teach our men anything else, it at least teaches them discipline and a code of decent civic behaviour.

But Mehkoo's behaviour in the picture slanders all the noble traditions of our army. On arrival into his native village Mehkoo begins to eye and annoy the village maidens and tries to trap one with the help of his brother. His antics in his unholy pursuit resemble those of some of the toddy-tight Parsis on vacation and they naturally prove revolting and disgusting to every decent spectator in the auditorium.

Mehkoo, with a villainous delight, persuades the heroine's step-mother to conspire with him to ruin the life of the young heroine. He slanders the hero, calls the "panchayat", misguides the villagers with lies, arranges the heroine's marriage with the 70-year old dotard after taking a price for this service, scandalises the hero and the heroine to the point of blackmail and ultimately falsely accuses the hero of murder and sends him to jail for 20 years.

All this goes unpunished in the story and Mehkoo goes scot free like the toddy-tight Parsi on vacation. And the Production Code says: *"No picture which will lower the moral standards of those who see it shall be presented. Noble ideals such as truth, justice, chastity, charity etc. shall not be ridiculed"*.

May we know what else does Mehkoo's role succeed in doing?

Apart from the moral aspect of this role as it affects the masses, Mehkoo's characterization is very much likely to give our people a wrong and filthy impression of our army discipline and its code of honour. An ex-army man, Mehkoo's behaviour should at least have, as we have stated before, some discipline. His antics in "Mela" amount to a filthy slander on our noble army.

Once our masses begin to feel that simple villagers become undisciplined monsters in the army, as this picture seeks to show by the misbehaviour of the solitary military man in the entire picture, a lot of persuasion will be needed to recruit our villagers as soldiers in times of national emergency.

There is no sense in spitting at our army in such a vile manner and then expect it to uphold all its past noble traditions. If the Censors can't realize our national loss in such a gross caricature of our military personnel, at least the army officials should jealously guard their hardwon traditions by protesting vigorously against such slander by irresponsible film producers.

This is, in short, what Wadia has produced under the title of "Mela"—a slander of our army, an encouragement to anti-social acts like suicide, virgin widowhood, unequal marriage, frustrative love and masochistic treatment of human relationship.

PLEASANT PHOTOGRAPHY

The picture is pleasant to the eye because of good photography and partly sweet to the ear because of attractive music. The direction of the story, however, lacks both intelligence and imagination.

From the players Nargis plays her part well, especially in pathetic scenes, though she looks unconvincing in sequences of her synthetic motherhood.

Dilip Kumar plays the hero, Mohan, and does his job well.

Jeevan plays Mehkoo and succeeds in creating disgust and revulsion, the two main aspects of his role.

As the picture is anti-social in its theme, it does not provide suitable entertainment to the masses, though the music is an attractive feature of the picture.

"Mela" is a picture of which the educated Wadias should be ashamed.

Starring :

Mira Misra, Paresh Banerjee, Paharl Sanyal, Sunder, Kamal Misra, B. Kapoor, Rirkoo, Pritidhara, Shukl Dhara etc. etc.

Music :

CHINMOY LAHIRI

Songs :

RAMCHANDRA "ANSU"

Art :

CHARU ROY

Dance :

JAMUNA Pd. PANDEY

Scenario & Photography :

G. K. MEHTA

Contact :— **ROOPKALA NIKETAN,**

7, SARAT CHATTERJEE AVENUE, CALCUTTA, 29.

Another Picture Of Monkey Tricks!

"Rambhakta Hanuman" Is Crude And Hackneyed!

Like Serge Voronoff, the Russian urgeon and biologist, who grafted nonkey glands on human bodies to ejuvenate them, the Indian film industry also appears to be aiming for ts rejuvenation with the help of a nonkey, considering the present spate f monkey pictures, like "Jai Hanuman", "Rambhakta Hanuman", 'Ramban" and others coming to the creen one after another. Though this xperiment was fairly successful in he case of Ranjit's "Jai Hanuman", t has miserably failed with Basant 'ictures' "Rambhakta Hanuman".

"Rambhakta Hanuman" is, at its est, a crude picture deplorably lacking in imagination, artistry and technique all round. It has more to do ith the story of Ram and Ravan han with that of Hanuman—the hero ho is given only a minor importnce in the picture.

Unlike Ranjit's "Jai Hanuman", his picture does not deal with the arly life of the great monkey-warior-devotee but introduces him as he Commander-in-chief of the army f the monkey-king Sugriva only fter the first two reels of the picture re over.

The story begins with Ram's hunt for the golden deer which Seeta wanted. The exiled princes and Seeta are shown living in the forest not at all in a '*parnakuti*' (a hut built of leaves and branches of trees as the Ramayana says) but in a spacious cottage built on a small hill top in the twentieth century fashion.

Now follow the incidents narrated in the Ramayana and picturized in a number of mythological films already, viz., the abduction of Seeta by Ravan, Ram's search for his wife, his contact with Sugriva and Hanuman, the crossing of the ocean, the burning of Lanka by Hanuman, the battle with Ravan etc. It is the same story as in "Jai Hanuman" with the difference that while in "Jai Hanuman" the story is treated in a neat, artistic and convincing manner, this picture is only a slipshod and clumsy affair without any art or imagination.

"Rambhakta Hanuman" has, however, a good many more stunts and camera tricks, thanks to the direction of Homi Wadia who has to his credit a number of stunt pictures of the Nadia variety. These may please little children and rural spectators but fail to impress the intelligent audience. Wisely enough, therefore, it has been released at Rivoli, an out-of-the way, third run picture-house of Bombay, whose patrons are mostly from the South Indian residents of Matunga, accustomed usually to cheap stunt pictures. At any of the first run houses in the city, the picture would have been a miserable failure.

RAMBHAKTA HANUMAN

Producers:	**Basant Pictures**
Language:	**Hindi**
Story:	**Shivram Vashikar**
Music:	**Srinath Tripathi**
Photography:	**V. R. Ramrao**
Audiography:	**Raghunath Avsare**
Cast:	**Trilok Kapoor, Prabhaker Joshi, Amarnath, Niranjan Sharma, S. N. Tripathi, Sona Chatterji etc.**
Released At:	**Rivoli, Bombay**
Date of Release:	**29th October 1948**

Directed By
HOMI WADIA

Trilok Kapoor in the role of Ram cuts a poor figure. After all the improvement in his acting in 'Gvalan' he seems to have gone back again to his old lifeless acting. Srinath Tripathi, (the Ravan of 'Jai Hanuman') plays Hanuman in this picture much better than Ravan in 'Jai Hanuman', while Niranjan Sharma who plays both Ravan and Sugriva fails to deliver the goods in both the roles.

Sona Chatterji plays "Seeta" and does it without looks, grace, or even a voice fit for screen work. It is the greatest insult to Hindu mythology to represent its most honoured, respected and venerable characters by worthless artistes unfit even to play extra's roles.

The picture is poor in dialogue and songs but it has tolerably good music—particularly background music, which sounds very familiar and reminds one of pictures produced by the Bombay Talkies. Photography and sound recording are poor.

"Rambhakta Hanuman" looks like a relic of the early days of Indian film industry of Dada Phalke's time and should be a bad exhibition proposition *anyuhere*.

It is a family situation from "Shadi-ke-Baad" of Shree Amar Pictures produced by R. S. Amar.

WITH: **PRATIMADEVI, SANOBAR, LEILA KUMARI, SANTOSH KUMAR, RAMESH SINHA, BHUDO ADVANI, MURAD KHAN & WASKER.**

Produced by : **SHARAF** ★ *Directed & Photographed by :* **KEKI MISTRY** (Courtesy : Central Studios)

Music : **K. DUTTA (KOREGAONKAR)** ★ *Dialogue :* **WAHED QURESHI**

★ *Controller of Production :* **A. K. SAWANT**

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OUR REVIEW

"Dukhiyari" Provides A Miserable Fare!

Censors Blunder Again!

With any Tom, Dick and Harry becoming a producer-director by hook or by crook and anyone with money to burn jumping in to try his luck as a financier without either of the two knowing the primary alphabet of film production, the dream of quality pictures remains as distant as ever before.

"Dukhiyari", released by the newly-floated Maya Films under the banner of Jeevan Jyot Kalamandir, furnishes just one more example of the unholy mess created by this indiscriminate grouping of square pegs in round holes. From start to finish, the picture proclaims the utter inexperience and ignorance of its makers in the matter of film production as there is not a single highlight, nor a single bright patch in any department that could commend itself to the picturegoer, to leave the critic severely alone.

With a story as old as the hills which has come to the screen in one form or another umpteen times in the past and the credit titles full of amateurs and upstarts, the makers of "Dukhiyari" seem to have counted most on its cast consisting of artistes like Chandramohan, Surendra, Meena, Ranjit Kumari and, of course, the inevitable "it" dancer of the screen, Cuckoo!

Nargis in one more, "Halchal", a social story produced by K. Asif.

And it is no surprise that none of the artistes has succeeded in coming to the rescue of the film owing to the all-round miserable production values including lack of proper development of the different characterizations.

EDUCATED BUT ORTHODOX !

The picture opens with Kalpana, a college girl with plenty of curves as emphasized by the director, singing a love duet with Kapoor (acted by the aged Surendra) a post-graduate student of law.

Kapoor must have been a pretty dull student to have become so old in the tooth studying law seeing that boys these days pass their law examination even at the early age of 20.

Ages and looks aside, these "college students" are in love with each other and they go to the hills to sing a duet and to expose helplessly the heroine's multiple curves with the help of the breeze there and paw each other to the rhythm of the music.

Very soon this bubble of romance is pricked by the heroine's father who disapproves of her meetings with Kapoor and soon gives her away, of course against her wish, to Seth Kantilal, a rich man of the town. We have yet to meet an educated college girl who would go as meekly as Kalpana does to her new stable of wedded life. It only proves that giving education to girls does not help them in life at all.

Kalpana soon accepts her destiny like the ancient Hindu wife and starts looking upon her husband as the traditional god. Kapoor is forgotten and so is the love on the hills in which she had permitted Kapoor to paw her indiscriminately.

The husband, Seth Kantilal, has a cunning friend, philosopher and guide in the evil genius of Mr. Vinayak, a lawyer, who introduces him to Kanwal, described in the synopsis as a "young vivacious nymph", with a view to ruin the marital happiness of the couple and thereby serve his own ulterior motives.

DUKHIYARI

Producers:	Jeevan Jyot Kalamandir
Language:	Hindustani
Story & Screenplay:	D. K. Ratan
Dialogue & Songs:	F. M. Kaiser
Music:	Gyan Dutt
Photography:	N. Joshi
Audiography:	G. Mehta
Cast:	Surendra, Trilok Kapoor, Meena, Ranjit Kumari, Cuckoo, Chandramohan etc.
Released At:	Krishna Cinema, Bombay.
Date of Release:	8th October 1948

Directed By
D. K. RATAN

Increasingly enamoured and entrapped by the charms of Kanwal who is herself frustrated in her love for Kapoor (Kalpana's erstwhile lover), Seth Kantilal soon begins to neglect and ill-treat his wife and drives her out of the house in a fit of fury when she insults his favourite flame and actually rushes to stab her with a knife.

All this, of course, happens in the midst of a terrific storm and rain and we find the 'dukhiyari' moving tragi-comically from one falling tree to another and facing the storm in a manner that fails to raise even a hair until she reaches the place of her old lover who receives her as if he anticipated her arrival at the dead of night!

CENSORS TO BLAME!

This scene is remarkable for the director's utter incompetence in presenting the heroine in dry and up-to-date attire as she enters Kapoor's house after a hell of a struggle through the thundering storm and rain.

The tearless tragedy, which fails to evoke the slightest sympathy or emotion and excites ridicule and disgust instead, is now diverted to the realm of law and justice as Kapoor, who has by now become a qualified lawyer, decides to champion the cause of the deserted woman by coming into the open as her brother.

This court scene is perhaps the most ridiculous farce ever presented on the screen. And its stupidity is heightened by the fact that Surendra, who plays Kapoor the prosecuting counsel, himself happens to be a qualified lawyer with B.A., LL.B. attached to his name.

The charge against Seth Kantilal is that of driving out his innocent wife at the dead of the night. And to prosecute this charge we see a court scene with a judge wearing a witch's wig, an extra public prosecutor and a big panel of jury. Surendra should have at least told the director about the offences in which a trial by a jury is prescribed by law.

This court scene turns out to be most disgusting and farcical and brings into contempt the entire machinery of justice in the country.

And yet the Censors have allowed this scene to go unscathed in spite of their Production Code being more than clear on this point:

"Travesty of the administration of law or justice shall not be permitted".

May we know how the censors have permitted this scene in defiance of their own edict? Or is the Production Code already dead and defunct?

To come to the story, this court scene clears the clouds and restores the wedded harmony of the heroine and it all ends well.

DISAPPOINTING PERFORMANCES

Barring two song numbers which provide partial relief from boredom, not a single feature of the film is worthy of mention as the technical score is as poor as the story and the dialogue and scenario are too commonplace and unimpressive throughout to lend any semblance of dramatic interest to the film. The director, R. K. Ratan, has proved himself thoroughly incompetent for the job and one wonders on what past record or merit this man was entrusted with so much responsibility. Perhaps the only bit of imagination he has shown is in naming the heroine as Kalpana though it would be interesting to find out whether he can pronounce that word correctly, the way he has allowed Bhudo Advani and Majnu to murder the Hindustani language in cold blood! It would be some mercy on the filmgoers to keep this man at a mile's distance from the megaphone in future.

From the players, Surendra and Trilok Kapur appear to be vying with each other in adding to the monotony, the former with his blank face, static, and often stupid expressions and "melodies" which one wouldn't like to hear again even for a prize while the latter seems always too indifferent and innocuous to expect any intelligent performance from him.

Meena and Ranjit Kumari, both conspicuous by their additional weight, have been given roles in which they are none-too-happy or at ease and although the latter succeeds in stealing a few scenes here and there, it is difficult to escape the impression that the director was more keen on exploiting the sex appeal of both these artistes instead of giving them a free and fuller scope to display their histrionic talent. The exploitation of Meena's curves is a story in itself.

Chandramohan as Mr. Vinayak ha too little to do and probably the ver fact that he has agreed to enact such an insignificant role may be reckoned as an indication of his presen form and popularity.

"Dukhiyari" is hardly a good show for the discriminating film goers and it would be a mercy if the director works as an apprentice for at least ten years more before venturing to (dis) grace the credit titles of another similar flop!

Seth Jagat Narainji of Jagat Talkies Distributors, Delhi, paid a visit to the sets of R. D. Pareenja's "Tara" and was so much pleased with the picture, especially with its dialogue and songs which have been written by Santoshi, that he has taken up "Tara" for Delhi and U.P. territories. He liked the music and story very much and was of the opinion that it has a great box-office value, as well as a message for the nation. In the picture above (From L to R) are R. D. Pareenja. Seth Jagat Narainji and Nayan Tara who is starring in the picture along with Miss Kuldeep, Majnu, Jawahar Kaul, Miss Chand, Satish Batra, Ganju, Amir-Banoo, Satya Pal Bhatiya, Haroon and Mohna. "Tara" is Pareenja's song studded and dance flooded pathetic drama of human life, which presents a feast of Santoshi's songs with music by Vinod. The World distribution rights of "Tara" are controlled by R. D. Pareenja, Managing Director, New Bombay Theatres, Ltd., East & West Building, 55, Apollo Street, Fort, Bombay. (Advt.)

AT HOME AND ABROAD

MURDER

Bombay, October 26.

Six members of a refugee family ere burnt alive when a fire broke it at Andheri in a cottage used for anufacturing bangles from discard- cine films.

The tragic victims were two men, ree women and a child. The fire oke out at 1-30 a.m. and comple- ly enveloped the cottage in flames ithin a few minutes. Help came too te and by the time the fire engine as rushed, the cottage was complete- gutted.

The factory, it is stated, is owned Jamnadas Dhulichand.

This fire from discarded cine films the second of its kind within the ace of a fortnight. How many more es should we have before the au- orities send these factory owners jail? It is murder in the first grec.

SABU'S MATE

Hollywood, October 21.

Sabu the Indian stable lad who se to fame as the "Elephant Boy" as married on the 20th October to etty 21 year-old Hollywood actress, arilyn Cooper, who works opposite m in "Song of India", his latest cture.

Sabu hails from Mysore and plays les to feed the Yankee notion of dians being elephant boys, tiger- nters or snake charmers. His mar- riage makes Sabu an American citi- zen now. Let us hope some more stable lads cross the Atlantic. We have so many of them here.

WRONG TITLE?

Simla, October 16.

The East Punjab Government have also banned the public exhibition of the newsreel, "Nehru Guards India".

This objectionable newsreel was produced by Messrs. Motwane Limit- ed and banned by the Bombay Board of Film Censors.

MOURNED IN INDIA

New York, October 22.

Miss Elissa Landi. well-known Hollywood actress and novelist, died in New York. on Thursday, the 21st October. She was 43 years old and was one of the very few educated artistes working in Hollywood. Her fine. sensitive portrayals were very much liked in India.

JUGNU

Bombay, October 30.

"Jugnu" a picture produced by Shaukat Hussein Rizvi, with the cre- scent and a naked sword as his trade mark, presenting a slander on college life, and which was having a merry rnn at the Capitol was suspended from exhibition by the Government of Bombay on Friday, the 29th Octo- ber, under Section 21 of the General Clauses Act of 1897.

Though "Jugnu" was previously passed by the Bombay Board of Cen- sors with quite a few cuts Home Mi- nister Morarji Desai banned the pic- ture in view of many vulgar sequen- ces in the first half of the picture.

The picture will be drastically cut and presented for censoring again.

MORE DUTY

Hollywood, October 16.

China has increased the custom duty on imported American feature films from $250 for each feature to approximately $1200.

As usual the American distributors have stopped shipments of films to China and they are waiting for a cla- rification of the situation.

It is said that the increase was without notice.

THE DIRTY JEW ?

London, October 24.

Some 3.500 independent British movie houses affiliated to the Cinema- tograph Exhibitors' Association, have decided to ban all movies associated with the name of Ben Hecht. Ameri- can playwright.

Ben Hecht. a Jew, is reported to have said that there was "little holi- day in his heart" every time a British soldier was killed in Palestine. When informed of the ban he said he was 'not interested'.

SAY IT WITH SEX

Calcutta, November 10.

A 1000 feet documentary depicting the history of Assam from ancient to modern times. is being produced un- der the auspices of the Mass Literacy Department of the Assam Govern- ment. We hope they rope in some nice looking girls too with their pic- turesque Assamese four-piece cos- tume.

NEHRU'S TRIUMPH

London. November 11.

Filmgoers will soon get a chance to see an interesting 3000 feet docu- mentary film of Pandit Nehru's re- cent visit to London in connection with the Commonwealth Prime Mi- nisters' Conference. produced by Citizen Films Limited.

The commentary has been prepar- ed by the Public Relations Depart- ment of India House.

NEW TECHNIQUE

Hollywood, November 10.

A new record has been established in the picture "Under Capricorn" starring Ingrid Bergman and Michael Wilding where the movie camera stays on an individual scene for full 9½ minutes, beating by a few seconds Alfred Hitchcock's scene in the "Rope".

Barsaat" a social story produced by Raj Kapoor promises to be an exciting picture the way we find Nargis in this pose.

Imagine the lethal effect of this non-stop technique in a Tamil film.

BEHIND THE IRON CURTAIN

New York, October 24.

Eric Johnston, the £50,000 a year President of the American Motion Picture Association, has entered into a new film agreement with the Russians by which the Communists cannot add anything to the pictures or the translated captions of American films. They could, however, delete whatever they wished.

The Russians were accepting American films in units of twenty and paying for them in a lump sum.

But what is the guarantee that these pictures will be shown in Russia?

J. P. AT ANDHERI

Bombay, November 3.

On Wednesday, the 3rd November, Mr. Jaya Prakash Narayan performed the muhurt ceremony of Sansar Movietone's maiden film, "Aahuti" at the M & T studios in Andheri.

We do hope this acts as an incentive to make "Aahuti" a purposeful picture. Dragging the leaders merely to perform muhurt ceremonies w have no significance unless produce put some social purpose in their pr ductions.

DRAVIDIAN TORTURE?

Madras, October 24.

While the raw stock situation worsening every day, the South I dian Film Chamber of Commer seem to think differently.

On Sunday, the 17th October, th adopted a resolution requesting t Government of India not to impo any drastic cut on the length of fe ture films.

The resolution stated that "whi any legal restriction on works creative art was not desirable, if the opinion of the Government it w necessary to restrict the length of t feature of South Indian languag films, it should be 13,500 feet in vie of the peculiar conditions obtainin in South India".

We wonder what are those peculia conditions in South India that d mand so much footage for a featu film. A good picture can be safel made in 11,000 feet or even less an that is the primary essential to sav the audience from killing boredo which is making millions of Sout Indians weak and anaemic. It is pity that an official body like t Chamber is trying to put the clo back on behalf of the producer What is good for the rest of Indi should be good enough for Sout India.

INTERNATIONAL STUNT

Paris, October 24.

At the first Congress of the Inte national Theatre Institute held i Prague, Armand Salacron, fame French playwright was elected pr sident.

The purpose of the institute is t link up theatre people all round th world and to facilitate exchange o play scripts and theatrical com panies.

Though inspired originally by th United Nations Educational, Scienti fic and Cultural Organization, the in stitute will work independently an foster goodwill and understandin among the different peoples of th world, through the medium of th theatre.

IN INFECTED AREAS!

Moscow, November 4.

At a reception given by the Sovie Society for Cultural Relations, th well-known Indian dancer, Uday

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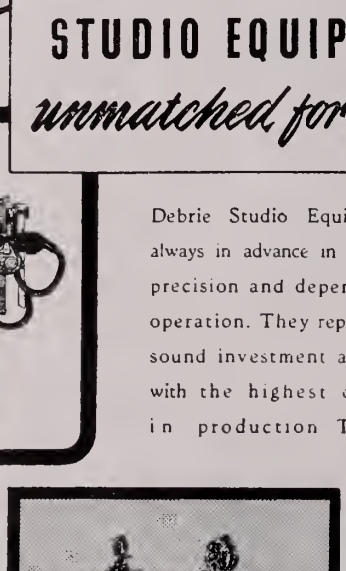

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CALCUTTA - MADRAS - NEW DELHI

Shanker showed "Kalpana" to an appreciative audience consisting of leading dancers, ballet directors, and other embassy officials.

The charming Mrs. Amlanandi, wife of Uday Shanker, spoke to the guests on the influence of Russian literature on Indian drama and culture.

IF—!

Bombay, October 24.

The British Information Services showed four documentary British films to officers of the Bombay Police force on the 24th October at B.E.S.T. Conference Hall.

The films shown were, "It Might Be You", "A Ride With Uncle Joe", "Country Policeman" and "Routine Job".

The first shows how an accident occurs between a private car, a cyclist and a pedestrian. The second teaches road safety to the pedestrian with particular reference to children. The third shows the activities of the police in rural districts. And the last one depicts the method of capturing motor thieves. The first two films will be used by the police in their campaign to teach road safety precautions to children.

While these films may be good and even useful, one wonders why the Information Films of India don't produce similar documentaries with the Indian background. The Indian scene would certainly be more interesting and pedestrians would develop road sense much quicker if, of course, the films are made intelligently.

KHANS' TIES?

New York, November 5.

Not content with being a racing magnate, the Aga Khan is reported to have entered into a tie-up with Eagle Lion Films for a joint distribution production in six European countries.

Following his august father's lead Prince Aly Khan is reported to be tying up with Rita Hayworth, a Hollywood film actress. That's also film business.

RAM GOPAL

New York, November 3.

Ram Gopal, one of our best exponents in the intricate art of Bharata Natyam, seems to have caught the fancy of the Americans.

At the International Dance Festival held in New York, Ram Gopal with his ballet of talented girls gave four performances which gave the Yankees a peep into our art of classical dancing.

After all they are not all Sabus in India, eh, Sam!

SMOKING

Hubli, November 4.

Under orders of the District Magistrate smoking has been prohibited in all the cinema houses of Kanwar District.

Bombay, as usual, has given the lead and it is high time the other provinces follow suit.

ADOLF'S LENI

Villingen, November 5.

Leni Reifenstahl, a popular German film star, was cleared of Nazi party affiliations by a court of inquiry.

The inquiry showed that she had not belonged to the Nazi party or any Nazi organization and was, therefore, not affected by the denazification law.

Her famous film "Olympaid 1936" is said to have been made under compulsion.

What about her reported affair with Adolf Hitler?

WAIT AND SEE!

Bombay, November 7.

The Governor of Bombay, Raja Sir Maharaj Singh, performed the muhurt ceremony of a prohibition film called "Raj Anya" at the Eastern Studios, on the 7th November.

Recruit J. Mohan of 1, Court Street, Belgaum Cantonment is 18, 5'-8", speaks Hindi and Marathi and knows driving, swimming and singing.

The usual high sounding speeches were made on the occasion. The Governor appealed to the people for co-operation to make the prohibition programme a success.

Excise Minister L. M. Patil stressed the importance of the film as a weapon of propaganda to carry home the message of prohibition to the masses.

Producer Totalal N. Jain said that educational and propaganda films should be exempted from entertainment tax and that better facilities to secure raw film should be given for such films.

We do hope Producer Jain makes "Raj Anya" a good prohibition film after all this tall talk.

FILMING THE SUN

Mombasa, Nov. 2.

The Royal Greenwich Observatory filmed the obscured crescent of the Sun during its eclipse on the 1st November, at a point 70 miles north of Mombasa.

Two hundred feet of film were exposed in two and a half minutes. The Sun's image was photographed through the telescope synchronised with the time signal sent from Greenwich on special wave lengths.

They won't let even the Sun alone.

HUMANITARIAN WORK

St. Louis, October 22.

At St. Louis, Missouri, U.S.A., the Volunteer Film Association has been doing good work in showing motion pictures to patients in hospitals and invalids in homes.

Started in 1939 with 59 members two films and a single projector, it has grown to 627 members, a large film library and ten projectors. The members finance the Association and are also the exhibitors.

The organization was founded by Miss Marjorie Lang, who has herself been an invalid for 19 years. The pictures are selected with due regard for the physical condition of patients.

Although the Volunteer Film Association was the first agency to bring motion pictures to patients in private hospitals and homes, during World War II, quite a few military hospitals did this job of showing films to the sick and ailing veterans throughout the United States.

We show pictures to our ailing censors.

POISONING THE WORLD

Hollywood, October 22.

To the Hollywood producers, crime has been one of the most paying ingredients of a motion picture. The way they have poisoned their own country and encouraged crime in other countries is too well known to be ignored.

At present, 40 crime pictures are in the making in Hollywood. Harry Sherman, a Hollywood producer, gives his pet argument in favour of such pictures as follows: "There are more crime stories being shot already than will ever pay for themselves at the box office. The wave won't live long enough for the Legion of Decency or any other group to kill it. It will be killed by the guy who won't pay the admission price to see those things. As usual on these movie cycles, the last 10 or 20 pictures are going to run smack into a wall of public indifference that will have them playing to empty houses. There can't be enough juvenile delinquents in America to pay enough in admission prices to keep these pictures running for ever. The audience's sympathy is with the law, not the criminal, in a western. The criminal is always despicable and the hero is always virtuous."

And so crime pictures will be produced and a new crop of juvenile delinquents got ready "to pay admission prices".

SECOND CHANCE

Hollywood, October 15.

Hollywood star, Ida Lupino married Collier Young, film studio executive at La Jolla, California. It was the second venture for both Ida and Young. Better luck this time!

SCRAMMED!

Bombay, November 3.

At the instance of Sohrab M. Modi, the petitioning creditor, Shiraz Ali Hakim, previously of Famous Cine Laboratory, was adjudged an insolvent on the 3rd of November 1948.

Shiraz Ali Hakim is now in Pakistan where every one from the Government down to the individual is supposed to be in a paradise of solvents.

PHOTO EXHIBITION

Birmingham, October 4.

To the lovers of photography, the 53rd Annual Open Exhibition of the Birmingham Photographic Society to be held from February 19th to March 5th 1949, should offer an opportunity for some artistic expression.

Entry forms can be obtained from D. Mc M. Henderson, 62 All Saints Road, Birmingham 14. All other communications except those relating to entry forms should be addressed to Hon. Exhibition Secretary, L. Vernon Bates, A.R.P.S., 41 Spies Lane, Birmingham 32.

LIFE IN WAX

London, November 8.

Hollywood comedian, Danny Kaye, who will be in England soon for th Royal Command Variety Perform ance, will join the band of "im mortals".

At Madame Tussand's, the famou London gallery of wax works wher stand life-like models of well-know men and women, Danny Kaye wil unveil a model of himself.

The 'Wonder man' must stop won dering now, seeing that while living he joins the gallery of the dead.

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Director: RAMCHANDRA THAKUR

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Drawing Crowds at a Dozen Big Cities Now

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

WELL, LALAJI?

"During the playing of "Wasiyat-ama" at Ritz, Delhi, the arc was ery dim and the sound quite inaudi-le. No word could be grasped and ie songs of Bharati sounded like the roaking of frogs in the rainy sea-on."

IEW DELHI. *Wazir Chand Chopra.*

IDIOTS ALL !

"Here is an incident that will muse you for a moment. At the ocal Jagat Talkies when "Khidki" as running, it started raining hea-ily and water started coming in rough the open ventilators. At nce the spectators shouted "Khidki Band Karo", "Khidki Band Karo" nd to our utter surprise the opera-or stopped the picture "Khidki", in-tead of closing the ventilators.

"The show was delayed for several ninutes. Can you beat the brains of hese cinemawallas?"

KANPUR. *Kumari Sushila Khanna.*

AGREED !

"Until recently I had no chance to ee "Ratan"—a very popular pic-ure. I formed a very good idea bout it as I used to hear its sweet hants from various sources. But I was totally disappointed when my idea clashed with reality on the screen of the local Ashoka Talkies. With songs almost at every step some being repeated even and anomalies the picture simply annoyed me. In trying to find out the cause of my in-ability to enjoy such a popular pic-ture I had to blame "filmindia" which has opened my eyes to Cine-dom and has taught me how to take milk only out of a milk-water mix-ture. But for "filmindia" I could have enjoyed the picture with the same zest like the masses."

POONA. *H. Bannerjee.*

DRY CENSORS

"Some time back I went to a local cinema. In addition to the main pic-ture, the trailer of "Hawai Insan", a stunt picture was shown. The trailer started with the sentence "Based on Mahatma Gandhi and Netaji's prin-ciples" and immediately Mahatma Gandhi's bust appeared on the screen. As the head faded out a fist appeared and smashed a man in the usual stunt manner. So slow was the fade-out that Mahatmaji's head still persisted in vision and it appeared, at the moment, that the blow was aimed at Mahatmaji's head. I was at a loss to understand if there could be any relationship between Mahat-maji's principles and a cheap stunt picture.

"This is just one instance of how the Indian film industry is glorifying the Father of the Nation. Such exam-ples, unfortunately, are not rare. In "Khidki", for instance, about a dozen good-time-girls are shown singing "Mohe la de chunaria khadi ki, Jai bolo Mahatma Gandhi ki". To put life into the song the Director has chosen the movement of their breasts which is sometimes faster than the flow of words from their lips. To nationalise the scene, the National Flag fans the glamour parade!

"I have nothing to say to our producers and directors. They have their own conception of art and en-tertainment. They have always look-ed at the world from a box-office window and have seen art through a loafer's eyes, gazing at the screen from the 4 anna benches. But what about our censors? I understand that their function is to see the de-fects and foresee the effects and objections that may crop up.

"I am sure that if this state of affairs continues, a prostitute may be shown singing the National An-them in a "Mujra" and the censor people will just dip their pens in Scotch Whisky and sign the film "Passed".

"In case the censor and the film producers are members of the same family, I have to knock at Sardar Patel's door. Why this mass degra-dation?"

DEHRA DUN. *Kedar Mandira.*

SURPRISED ?

"Kapurchand released "Sajan", a Filmistan picture, recently in this town. You must be aware that the picture contains some footage where-in our National Flag is shown and while the flag is shown there is a mass song and in that song there is a line that 'We shall go and capture Delhi'. This picture was released on the eve of the Hyderabad police ac-tion and two local Urdu dailies here warned the distributor and exhibitor that the complete song and National Flag should be cut from this picture

It is a love scene with a tree in between Shyam and Naseem in "Chandni Raat" produced by Taj Mahal Pictures.

Poor Poet
– builds his nation

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therwise as it is the Muslims would ecome desperate.

"The Police Commissioner also ame to know of this and sent again ie full board including some Mus-ms who again passed this picture nanimously. But again these two rdu papers warned the distributor iat their pictures will be boycotted y the Muslim public of Rangoon.

"It is very disheartening to note iat Kapurchand compromised with iese Urdu papers by cutting a par-cular line of the song and some por-on of our National Flag.

"Well these are the millionaires of our film industry who compromise abroad, for the sake of little revenue, our national prestige and honour".

RANGOON *S. M. Pundit.*

SHANTARAM TOUCH

"A bad example of exploiting the public, taking fullest advantage of time and situation, is observed in Jaishree Talkies, Nagpur (managed by the Rajkamal Ltd.) where two annas are charged at the cycle-stand, while everywhere else in the city one anna is the prevalent rate.

'It is unfair on the part of the Managers of Rajkamal Ltd., to allow such profiteering to continue in their well reputed theatre."

NAGPUR *D. M. Dixit.*

KHIDKI & CENSORS

"Really I was vexed to see the fair name of the immortal Bapu being exploited to gain a few coppers. Santoshi, in his "Khidki" has composed a lyric. 'Ek chawanni chandi ki, jai bolo Mahatma Gandhi ki' and this song is sung by Rehana with such indecorous gestures that it easily gets on one's nerves. The pity is that the song has absolutely no bearing with the theme! Never do we hear the name of Truman. Stalin and Churchill in motion pictures! I think it is highly objectionable to exploit the popularity of the deceased Bapu in such a slighting manner."

KANPUR. *Pandit Indira Devi.*

KHIDKI & CENSORS !

"I am really shocked to see how the Board of Censors allowed a picture like "Khidki" to be exhibited. From beginning to end the picture is full of vulgar songs and third rate action. Especially a song like "Jai bolo Mahatma Gandhi ki" is being overlooked by the Board of Censors. It is really distressing to note that the picture was produced after India attained freedom. Our mother country is free due to Bapuji, and is this the homage our producers are paying to his noble and departed soul?"

NAINI TAL. *J. P. Sah.*

REALLY !

"I had an opportunity to go through your editorial comments in the September issue. "Raw Deal to Madras Workers" gave me immense pleasure and also consoled the poor victims. The Labour Commissioner of Madras, I hear, has made amends. The workers of the industry are likely to get their full expectations due to your comments. Their THANKS are due to you."

MADRAS. *T. Subramanyam Gupta.*

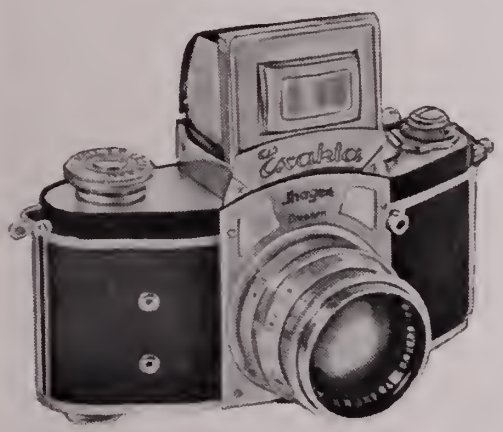
LET US SEE !

"Recently, Rajkamal Kalamandir has produced "Bhool" depicting virgin motherhood.

"In my opinion if we abide by the conditions laid down by the Film Censor Board, then this picture should not have been produced at all by a leading concern like Rajkamal. Now that it has been completed and

THE WORLD-FAMOUS

KINE EXAKTA



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The usual marital bed with Renuka Devi waiting in "Anyaya", directed by J. S. Cashyap.

rcady for exhibition in the city theatres, it should be the first duty of the Film Censor Board to ban it or delete the objectionable portions if that could be done.

BOMBAY-10. *Samuel Hannock.*

QUIET SHAME

"Last night I had the misfortune of seeing "Khidki" at Subash Talkies. I can only say that I am ashamed of having seen the picture. There is no plot in it at all and the most disgraceful thing, I would say, is that the 'pujya' names of our National Leaders are interwoven in the cheap songs and dances."

JUBBULPORE. *C. N. Solanki.*

ASK JAWAHARLAL

"Have you seen Madhok's latest hackneyed and rotten 'hit'—"Gaon"? He calls it the first Indian socialist picture which is actually thoroughly reactionary and the old old boy-meets-girl Leila Majnu stuff with so much of absurdity as to make the whole story impossible to believe. Without any logic and knowing the A.B.C. of socialism, he deprecates the idea of selling lands for the erection of factories and mills.

"Not finding enough material to build up the whole plot he drags in our Father of the Nation in a most vulgar and shabby way. In between the scenes of a song, we are shown Mahatmaji addressing a gathering. Does this not cheapen the sacred memory of that great soul? Is this how we exhibit to the world our great love and respect for him? Has any American or British or Russian producer ever dared to exhibit his national architects in such a cheap manner as it has been done with Gandhiji in this rotten picture?"

KANPUR. *Beni Madhav.*

SOME DAY PERHAPS !

"As a regular cinema-goer, I am struck by the singular absence of any newsreels on events in India when the foreign newsreels are regularly shown on the Indian screen. The film industry of India is neglecting a vital aspect of newsreel film production when India is in the process of rapid evolution in all spheres.

"It will be a healthy sign of development of the film industry if it organizes its own photo news organization throughout India or the Ministry of Information. Government of India undertakes this task early with mass production of newsreels.

"After the news, about one year ago, of the revival of the Information Films of India we have not heard any more about them."

BHIWANI. *Rajesh N. Saxena.*

KHIDKI & CENSORS !

"Believe me, Mr. Patel, do believe me when I say that my blood boiled when I witnessed "Khidki" directe by S. L. Santoshi. Rapes, kidnapping mixed with suggestive hip-shakin dances are the main items which co stitute the plot of this fantastic stor The writer introduces two institutio under the respectable names of 'Sa maj Sevak Sangh' and 'Kamla Kun which are supposed to be renderin some tangible help to the downtro den humanity but in reality are n better than dens of sex-hungry loaf ers.

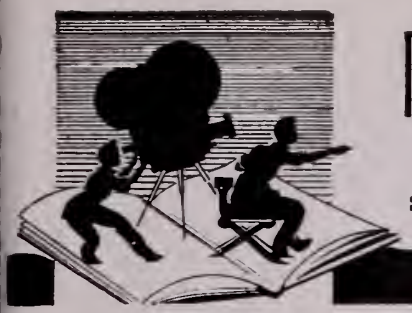
"The male and female members o these "great cultural institutions are shown making love, winking a one another and indulging in severa vulgar antics. But the greatest shoc comes when even the heads of thes institutions fall in love and give ex pression to their crude antics befor their members. I can definitely say that this picture has been produce not only to slander the girls' institu tions but also to make a layman be lieve all sorts of rumours that ar already in the air about the girls colleges and hostels.

"The song no. 4 sung by girls ex horts the boys to take vitality pill No. 10, so that they may be able t fight lions and tigers—what does thi mean?

"Really one wonders why the cen sors did not ban this picture comple tely."

KASGANJ (U.P.) *B. Chakravarty*

Recruit Kumaril Vatsyayana, B.Com., of 21, Sir Hariram Goenka Street, Calcutta 7, is 5'-5", has a good voice, knows Hindi and is working in amateur dramatics.



PICTURES IN MAKING

R. K. FILMS (Bombay)

Their maiden production "Aag" had a successful run at the Royal Opera House. Bombay, and is scoring equally well at other places where it has been released. Encouraged by the commendable success of his first attempt. producer-director Raj Kapoor is now progressing rapidly with his forthcoming social "Barsaat" starring Nargis opposite himself. The supporting cast. led by Premnath. includes several well-known artistes. The picture is expected to be ready for release in a few weeks.

NATIONAL THEATRES (Bombay)

Their maiden social "Halchal" produced by K. Asif and starring Nargis. Sitara. Yakub. Nasir and Dilip Kumar is making rapid progress under the direction of S. K. Ojha. at the Famous Cine Laboratories and studios. Sajjad is responsible for the music. The distribution rights for Bengal. Sind and Western Pakistan have already been acquired by the Bombay Pictures Corporation. Calcutta. Samina Pictures. Karachi and Best Pictures Distributors. Lahore. respectively.

AKASH CHITRA (Bombay)

Producer-director K. B. Lal has completed his maiden picture under the banner of this concern. entitled "Lal Dupatta" which is booked as the next change at the Royal Opera House. while the next one. "Angraie" is rapidly progressing. Mr. Lal is now busy selecting the cast for the third production "Desh-Drohi".

RATAN PICTURES (Bombay)

Director M. Sadiq is making rapid progress with his forthcoming assignment. "Char Din". a musical picture starring Suraiya at the Shree Sound Studios. The supporting cast led by Jayant and Shyam includes Badri Prasad. Randhir. Cuckoo. Mohana and Amir Banoo. The story and dialogue come from the pen of A. Bazidpuri and Shyam Sunder is directing the music.

TAJ MAHAL PICTURES, LTD. (Bombay)

Their production No. 4. entitled "Chandni Raat". starring Naseem and Shyam with Ullhas. David. Parveen. Jilloo Bai and Cuckoo is nearing completion. The story is written by Agha Jani Kashmiri. songs by Shakil Badayuni while Naushad is responsible for the music. The picture has been directed by Producer Ehsan.

FILMISTAN LTD. (Bombay)

"Shaheed". their latest release has broken previous records at Delhi. Simla and Dehra Dun and has become popular wherever it has been released. Their next release at the Roxy. Bombay. is "Sanwariya". a musical. written and directed by N. A. Mansuri with Santoshi's lyrics and C. Ramchandra's music. It stars a debutante. Hafeez Jehan. with Rehman and Veera. "Nadiya-ke-Par". a romantic screenplay. produced and directed by Kishore Sahu had a very good reception at Karachi and is booked for release at the Novelty. Bombay. It stars Kamini Kaushal and Dilip Kumar. "Actress". yet another social. written by K. A. Abbas and directed by Najam Naqvi is also awaiting release. The picture stars Rehana. Prem Adib and Meena with David and Misra leading the support.

Three further pictures are now under production at the Goregaon Studios. namely. "Samadhi". starring Ashok Kumar. directed by Ramesh Saigal from his own story. "Shabnam" directed by Bibhuti Mitra and "Sargam" another musical directed by Santoshi.

OMAR KHAIYAM FILMS LTD. (Bombay)

Their production No. 2 starring Begum Para and Sheikh Mukhtar is nearing completion. It has a supporting cast of well-known artistes like Munawar Sultana. Shyam. Sankatha Prasad and Cuckoo. Sultan Saddiqi wrote the story and Harish is directing the picture.

ROOPKALA NIKETAN (Calcutta)

Producer Nandalal Jalan. a business magnate of Calcutta. is producing under the banner of this concern a picture called "Bapune-kaha-tha" at the Kali Film Studios. Tollygunge. It is being directed by K. K. Verma from his own story and features Mira Misra. Shrutindhra. Pritidhara. Paresh Banerjee and Pahari Sanyal in prominent roles. The picture deals with India's fight for political freedom.

HINDUSTAN CHITRA (Bombay)

Director Kishore Sahu has finished shooting the outdoor scenes at Naini Tal of his maiden production "Sawan Aya Re" under the banner of this new concern. and is now busy with the studio scenes. The picture stars Kishore Sahu and Ramola in the leading roles supported by David. Ramesh Gupta. Sofia. Mohna and Gulab.

JAY HIND FILM EXCHANGE (Bombay)

Their latest release "Shikayat". produced by Navyug Pictures. and starring Snehprabha and Shyam is now running at the local New West End.

SHREE RANJIT MOVIETONE CO. (Bombay)

Their latest mythological. "Jai Hanuman" has become popular at Bombay. Ahmedabad. Calcutta and other places. Director Taimur Behramshaw has completed the shooting of "Bhool Bhoolaiya". a musical comedy starring Agha Jan. Zeb Kureshi. Laila. Bhudo Advani and Pessi Patel. while director Prahlad Dutt is fast progressing with his social picture. yet untitled. starring Shashikala. Agha Jan and Satish. The following pictures are ready for release:—"Mitti-ke-Khiloune". "Kaun Hamara". "Lakhon-Mein-Ek". "Dunia-ek-Sarai" and "Pardesi Maheman".

HIMALAYA PICTURES (Bombay)

This new concern is progressing well with its maiden production "Nazrana" which includes in the cast

as many as four front rank stars. The picture is being produced by Lt. Col. Dhron Samsher Jung Bahadur, the financier, in collaboration with Gopal Singh Nepali who has composed the lyrics. It is being directed by Jagdish Pant and C. Ramchandra is providing the musical score.

MAHARASHTRA CHITRAVANI (Kolhapur)

Their maiden social, "Mere Lal", produced and directed by Bal Gajbar and starring Hansa and Chandrakant in the leading roles is now ready for release.

KULDIP PICTURES LTD. (Bombay)

"Chunariya", their forthcoming social, is now ready for release. For the next production, entitled "Naach", to be directed by Ravin Dave, Suraiya, Wasti, Manorama and Sofia have been assigned prominent roles. One more picture in Punjabi, entitled "Lachhi" is being produced by L. R. Bhakhri, starring Wasti, Manorama, Sofia, Majnu, Cuckoo, and Om.

HIND KAMAL PICTURES (Bombay)

This new concern has already launched the production of its maiden picture "Kamal" for which the story is written by Y. N. Joshi and dialogue by Munshi Khanjar. Gopal Singh Nepali has composed the lyrics and S. D. Verma is directing the music. The cast is headed by Surendra and Nayantara and includes Madanpuri, Mohna, Munshi Khanjar, Lalita Rao, Bimla Devi and Devdas.

FAMOUS PICTURES LTD. (Bombay)

The forthcoming releases through this leading firm of distributors are All-India Pictures' social, "Pugree", starring Kamini Kaushal, Shashikala and Wasti and Prabhat Pictures' "Aparadhi" directed by V. Pethkar, starring Madhubala, Ram Singh, Leela Pande etc.

Kirti Pictures are now producing two pictures at the Famous Pictures' Studios at Cadell Road, of which "Sati Soan", a Gujarati picture is now almost complete while, "Maza Ram", a Marathi picture is progressing fast. Director Kashyap is now busy with his next picture.

"Pyar-ki-Jeet" and "Seeta Swayamvar" released through them are running at the local Imperial and the Central respectively.

THE SCREENS (Bombay)

This enterprising firm of distributors have acquired the distribution rights of Gemini Studios' "Chandralekha" in Hindi which is reported to have been a record success in Tamil. The Hindi version of the picture, for which Pandit Indra, Agha Jani Kashmiri and Bharat Vyas wrote the songs and dialogue, is now complete and the picture is awaiting early release.

ARVIND AND ANAND (Bombay)

Their dance-musical, "Khidki", produced and directed by Santoshi is expected to be released in Bombay very shortly, as well as at a few important stations in C. P., C. I. and Bengal.

MADHUBAN PICTURES (Bombay)

"Surajmukhi", their maiden picture, produced by Laxmi Prashad and directed by D. Mukerji, is now on the sets at the M. & T. Studios, Andheri, starring Rehana, Pran, Sapru, Mumtaz Ali, Ram Singh, Nihal and Durga Khote. C. Ramchandra is directing the music for the picture which has been acquired already for Delhi, U. P. and East Punjab by Indraprastha Pictures, Ltd., Delhi, for Bengal by Geeta Pictures, Calcutta and for Bihar by Mahalaxmi Film Distributors, Patna.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

Their maiden production, "Meri Kahani", starring Munawar Sultana and Surendra is awaiting early release at Bombay and other stations. Produced by Sharaf and directed by Keki Mistry who is also responsible for the photography, the picture has been acquired for distribution in Bombay, C. P., C. I. and Bengal by Kapurchand & Co. while Delhi, U. P. and East Punjab distribution has been sold to Messrs. Aurora Talkie Distributors while Bihar rights are acquired by Azad Film Distributors.

NEW INDIA THEATRES (Bombay)

Their maiden picture, "Kinara", starring Geeta Bali and Madhusudan Acharya is being produced by Madhusudan Acharya under the direction of Ambalal Dave, from a story by Mr. Acharya himself. Prabhulal Dwivedi, the Gujarati playwright wrote the screenplay and Vishwanath Pande the dialogue while lyrics are composed by Nilkant Tiwari.

NATIONAL EDUCATION & INFORMATION FILMS, LTD. (Bombay)

This new concern has been floated with an authorized capital of Rs. one crore and issued capital of Rs. 25 lakhs and an influential board of directors. The Central Advisory Council of experts on Educational subjects has undertaken a plan of educational film service in this country for schools and adult education. The object of this concern is to build up a national institute which will consciously plan the production of educational films and also arrange for their exhibition in schools through its mobile units.

Leela Chitnis plays a domestic role in "Message of Mahatma Gandhi" produced by Film Land Ltd.

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